

FILM SCORE

M O N T H L Y



He So Horny pg. 30

HOW ^{THE} AWARDS WERE WON AND LOST

The secret history of the film music Oscars

Should sequel scores be eligible for Oscar?

PLUS

JAN HAMMER
VICE IS STILL NICE

JOHN WILLIAMS
PLAYS THE CAPITAL

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ON FATE & FILM MUSIC

SHIRLEY WALKER
FROM BATS TO RATS



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Home From the Hill

by Bronislau Kaper

HOME FROM THE HILL (1960) IS A SOUTHERN family drama featuring a quartet of excellent performances: Robert Mitchum as a powerful Texas patriarch; Eleanor Parker as his brittle wife; George Hamilton as their sheltered son; and George Peppard as Mitchum's worldly (but illegitimate) other son. Masterfully directed by Vincente Minnelli, the film features glossy M-G-M production values on the one hand, and beautifully handled restraint on the other, with each character presented in a sympathetic light even as the plot drives them into inexorable conflict.

THIS SCORE IS A MASTERPIECE BY Bronislau Kaper (*The Prodigal*, *Mutiny on the Bounty*), an accomplished composer with a gift for melody. Born in Poland and raised in Europe, Kaper was one of several emigrant composers who ironically had a gift for evoking the American heartland. His themes for *Home From the Hill* seem as timeless as the land itself and as belonging as the Southern hospitality of the characters. He weaves through the film's interconnected maze of relationships, evoking love—both familial and romantic—as well as tension and violence: first for a dangerous wild boar hunt, and later a climactic manhunt.

GEORGE PEPPARD SAID OF HIS ROLE IN the film: "There's a long scene where the camera stays on me...People are always saying what a fine piece of acting it was. Actually, I didn't do anything but walk and stare ahead. All the acting was done by Kaper." It is one of the finest compliments ever paid to a film composer, and most deserving in the case of this special score.

FSM'S PREMIERE RELEASE OF *HOME* *From the Hill* features the complete underscore including four alternate selections. It is remixed in stereo from the original 35mm masters, with the exception of five passages recorded on 17.5mm monaural film at a later scoring session.

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THX 1138
by Lalo Schiffrin
See inside back cover
for details.

1. Main Title/ Who Shot Me?	4:05	15. We Are Alone Now	2:10
2. Don't Press	1:11	16. Rafe!	4:56
3. Father and Son	2:22	17. Pain	0:55
4. Goodnight, Son	2:49	18. Brothers	1:24
5. Well, Men	0:43	19. Doctor Carson?/Go On	1:25
6. You Ready?	1:27	20. Parting	2:33
7. Is He Gone?	0:47	21. Albert	1:43
8. He's Been Here/ Too Much	5:07	22. I'll Fix It/Juke Box	4:49
9. The Hunt	3:30	23. Private	1:24
10. After the Hunt	1:26	24. About Theron	1:50
11. One Two Three	4:45	25. Hope	1:13
12. Theron and Libby	2:37	26. Death Part I & II	6:53
13. At the Attic	1:51	27. Death Part III/ Getting Dark	3:18
14. Ann Copley	1:20	28. End Title	1:18
		Total Time:	70:39

BONUS TRACKS	
29. Juke Box (2nd alt.)	2:54
30. He's Been Here (original)	1:38
31. After the Hunt (revised)	1:20
32. I'll Fix It (original)/ Juke Box (1st alt.)	2:47
Total Time:	8:46
Total Disc Time:	79:26

Album Produced by Lukas Kendall

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Academy Award statuette courtesy AMPAS.

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Editor & Publisher

LUKAS KENDALL

Managing Editor

TIM CURRAN

Executive Editor

JONATHAN Z. KAPLAN

Editor-at-large

JEFF BOND

Design Director

JOE SIKORYAK

Supervising Content Consultant

AL KAPLAN

Copyeditor

STEVE GILMARTIN

Contributing Writers

DOUG ADAMS

STEPHEN ARMSTRONG

SCOTT BETTENCOURT

SIMON DUFF

JAMES EPPLER

ANDREW GRANADE

MARK GRIFFIN

MARK HASAN

STEVEN A. KENNEDY

PHIL LEHMAN

DARREN MACDONALD

GENEVIEVE WILLIAMS

CARY WONG

Editorial & Subscriptions

8503 Washington Blvd
Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

Sales & Marketing Manager

BOB HEBERT

8503 Washington Blvd
Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

Supervising Mail Order Handler

MAILMAN AL

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I Love the Oscars. No I Don't...

**Yes I Do. No I Don't, Yes I Do No I Don't Yes I Do No I Don't
Yes I DoNoI Don'tYesI Do! Aaaaaaaaahhhhhhhhhh!**

Let me just start by saying that as worthless and silly a production as I think the Oscars are, I watch them. Religiously. Even the preliminary red-carpet stuff. Every year, I say it's a ridiculous, overwrought, wasteful and self-congratulatory spectacle. And every year, my wife and I cancel all other plans, order Mexican food to go, and sit glued to the screen. Happily. At least until Whoopi Goldberg shows up and ruins it. It's probably not nice to say I hate her, so let's just say I'd sure like her a lot more if she was, I dunno, someone else. Like Steve Martin.

And let's also say that I hate her.

That's pretty much the extent of my emotional investment in the Academy Awards. If the host is funny, I'll watch the whole show. But this year is different. I'm compelled to vent about a couple things—one significantly more important than the other. But first, let's get this out of the way: This year's list of film-score nominees was the best in years. Williams, Newman, Glass, Bernstein and Goldenthal—not a mediocre composer in the bunch, and that's an understatement.

But I can't help but notice—as many have—Howard Shore's absence. I would've put him on the list instead of Philip Glass, but that's not the point. The point is that Shore was blindsided by someone at the Academy of Motion Picture Arts and Sciences Music Branch, who made it a personal crusade to disallow the *Two Towers* score on the grounds that as a sequel, it didn't contain enough new material to warrant eligibility. To make matters worse, this moron then rescinded his claim. The general consensus is that the fuss that was made over the issue confused Academy voters, which resulted in Shore not even being nominated for his work—hard to believe considering he *won* the Oscar last year for *Fellowship of the Ring*.

As soon as we caught wind of this controversy, we tried to find people who would go on the record about it. Not surprisingly, no one involved in this particular case would. So here's what I think happened: The aforementioned genius thought he'd wield his power as a member of the Music Branch by making an issue of this whole sequel thing. When met with opposition by fellow voters, composers, the composers'

public relations firms and journalists, he backed off. Then the coward didn't have the character to go on the record about his role in the matter. Meanwhile, Howard Shore's great—and original—score becomes a casualty of this silly battle that never should've occurred.

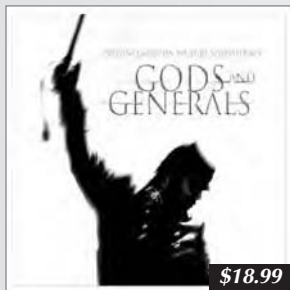
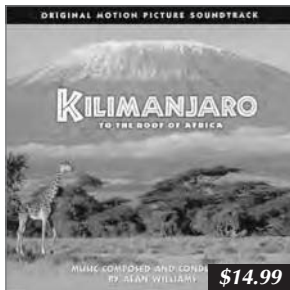
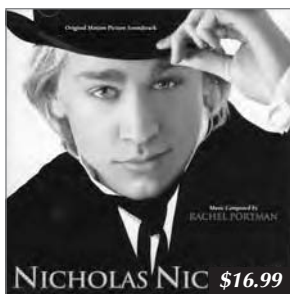
For anyone knowledgeable of film music to claim that *Two Towers* doesn't contain enough material to warrant its eligibility is astounding in its idiocy. And to compound it by attempting to make a sweeping change to the Academy rules, without due consideration for its effect on the other Academy categories at the very least, seems almost unfathomable. But this lack of consistency is par for the course. Scott Bettencourt's cover story on the history of the film score Oscars shows that the Academy Music Branch seems to have a hard time tying its collective shoe laces, much less deciding how to judge music for film.

On to another soapbox, and I'll keep this one short: Why does everyone love *Chicago* so much? It's just not that great. With one, *mmmmaybe* two, exceptions, the music is forgettable, and the lyrics lack charm and wit. I'm not a huge fan of Fosse musicals to begin with, but I will say they did his style justice. But folks, Catherine Zeta Jones is no Bebe Neuwirth (who played the role on Broadway, and was expectedly replaced in the film by the movie star, Jones). From what I've heard from the older generations, there was once a time in showbiz where many actors could act, dance and sing. Nowadays, we all hyperventilate just because Richard Gere can carry a tune. Who cares?

Oh, and during that John C. Reilly clown scene, I actually shot myself.

Wow, I feel so much better. Thanks for letting me get those things off my chest. Now you're free to go. And please enjoy the issue. It's full of good stuff—more on the Oscar controversies, plus a candid discussion with Conrad Pope, a blast from the past with *Miami Vice's* Jan Hammer and more. See you next month!

Tim Curran, Managing Editor



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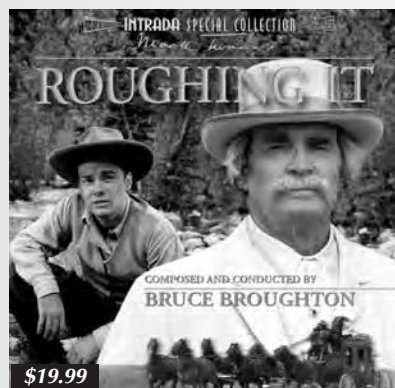
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NEWS

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My Film Score Has a First Name—It's O-S-C-A-R[®]

In the song "Don't Let's Start," the band They Might Be Giants writes, "Nobody in the world ever gets what they want and that is beautiful." That may be true most of the time, but it's safe to say that more film-music fans than usual got something they wanted in this year's Oscar nominations. Howard Shore's *Two Towers* was overlooked, apparently due to confusion that arose from the Academy Music Branch's on-again-off-again contention that the sequel didn't contain enough new material to merit its eligibility. On the other hand, Elmer Bernstein got a well-deserved nod for *Far From Heaven*. James Newton Howard's impressive *Signs* failed to resonate enough with voters, but Thomas Newman's terrific *Road to Perdition* made the cut. John Williams' powerful noir score for *Minority Report* was beaten out, if only by his sensational work for *Catch Me If You Can*. Here's the nominations:

Achievement in Music Written for Motion Pictures (Original Score)
Catch Me If You Can—JOHN WILLIAMS
Far From Heaven—ELMER BERNSTEIN
Frida—ELLIOT GOLDENTHAL

The Hours—PHILIP GLASS
Road to Perdition—THOMAS NEWMAN

Achievement in Music Written for Motion Pictures (Original Song)

"Burn It Blue"—Frida; music by ELLIOT GOLDENTHAL; lyrics by JULIE TAYMOR

"Father and Daughter"—*The Wild Thornberrys Movie*; music and lyrics by PAUL SIMON

"The Hands That Built America"—*Gangs of New York*; music and lyrics by BONO, THE EDGE, ADAM CLAYTON, LARRY MULLEN

"I Move On"—*Chicago*; music by JOHN KANDER; lyrics by FRED EBB

"Lose Yourself"—*8 Mile*; music by EMINEM, JEFF BASS, LUIS RESTO; lyrics by EMINEM

Grammys Suck Less Than Usual

You heard right. While the Grammy Awards have evolved over the years into an irritating spectacle of mediocre talent and profoundly underwhelming live performances, this year's show in New York City was surprisingly watchable. Let's hope this starts a

pattern. The film music-related award winners were:

Best Song Written for a Motion Picture, Television or Other Visual Media

RANDY NEWMAN, "If I Didn't Have You," *Monsters, Inc.*

Best Instrumental Composition

THOMAS NEWMAN, *Six Feet Under* title theme

Best Instrumental Arrangement

THOMAS NEWMAN, *Six Feet Under* title theme

Best Musical Show Album

MARC SHAIMAN, producer; SCOTT WITTMAN, lyricist; MARC SHAIMAN, composer/lyricist; *Hairspray*

Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media

HOWARD SHORE, *The Lord of the Rings—The Fellowship of the Ring*

Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media

THE FUNK BROTHERS & various artists, *Standing in the Shadows of Motown*

Thank You Sir, May I Have Another?

Okay, how about the BAFTA Awards? Philip Glass corralled the Anthony Asquith Award for

Achievement in Film Music for *The Hours* at the Feb. 23 gala at the Odeon, Leicester Square, in London.

Kongratulationssprecht to Varèse Sarabande for winning the Deutschen Schallplattenkritik—the German Grammy—for Best Soundtrack of the Year for its *Sunset Boulevard* release.

Everybody Loves a Contest!

Turner Classic Movies has announced the Fourth Annual Young Film Composers Competition, in which composers under age 35 compete by scoring a 90-second scene from one of Turner's silent movies and submitting it to a panel of industry professionals—this year including Elmer Bernstein—for evaluation.

The winner of the Grand Prize receives \$10,000 and the chance to score a TCM silent film, to be recorded at Todd-AO Studios in L.A. First- and Second-Prize winners will receive an assortment of audio recording equipment and software.

The deadline for entries is Mar. 31, 2003.

For more details, visit www.turnerclassicmovies.com/YFCC

Just Because

Elmer Bernstein and Varèse Sarabande producer Robert Townson appeared at Borders Westwood, Jan. 20, 2003, to autograph copies of *Far From Heaven*. We're rooting for you, Elmer!



Kodak/Theater image courtesy AMPAS.

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Now in pre-production is Bruce Smeaton's orchestral scoring and songs for John Gardner's *Grendel Grendel Grendel* (with Peter Ustinov singing his own songs). Coming soon are *The Last of the Mohicans* and *Tom Sawyer* (Simon Walker); *The Naked Country*, *Departure* and *Double Deal* (Bruce Smeaton); *Bliss* (Peter Best); and Brian May's never-before-released score for *The Killing of Angel Street*.

pp@1m1.com.au • www.1m1.com.au

Aleph

Due in spring 2003 is the original score from *The Hellstrom Chronicle*. Due April 22 are jazz albums *Ins and Outs* and *Lalo Live at the Blue Note*. *Ins and Outs* was recorded in Hollywood in 1982; *Lalo Live* was recorded in late 2002 at the famed

Blue Note in NYC. Musicians include Schiffrin, Jon Faddis, Grady Tate, Dick Oats and Paulinho Da Costa.

www.alephrecords.com

All Score Media

Due Mar. 31: *Vier Freunde & Vier Pfoten*, a jazzy soundtrack by hip-hop artist Phillipe Kayser for a childrens movie. Also coming are a full-length album from lounge-band Pornorama in summer 2003 as well as another soundtrack compilation of East-German DEFA movie scores.

www.allscore.de

BMG

The Caine Mutiny (Max Steiner) isn't sunk yet—stay tuned.

Brigham Young University

Forthcoming are limited-edition

releases of *The Big Sky* (Dimitri Tiomkin, with the complete score and a 36-page booklet) and *A Summer Place* (Max Steiner, featuring the complete score from magnetic tracks). www.screenarchives.com

Chandos

Due March 25: *Addinsell: Film Music*, featuring Richard Addinsell's music for *Scrooge* (1951), *Goodbye Mr. Chips*, *Flame of Fire* and more (cond. Rumon Gamba, BBC Phil); *Some Who Lived (Algunos que Vivieron)*, featuring music from the Holocaust documentary.

Cinesoundz

Upcoming are re-releases of the two classic *Mondo Morricone* albums, plus a third volume with lounge music by the Maestro. Also forthcoming: the German score-and-dialogue release of *Mission Stardust—Perry Rhodan* (Anto Garcia Abril and Marcello Giombini) and the second and third volumes of the *Morricone Remix Project*.

tel.: +49-89-767-00-299; fax: -399;

info@cinesoundz.de www.cinesoundz.com

Disques Cinémusique

Due this month is the limited-edition, remastered, 2-CD set of *La Revolution Française—First and Second Parts* (1989; Georges Delerue, performed by the British Symphony Orchestra and Choirs).

www.disquescinemusique.com

EMI-Capitol/Virgin

The new series of James Bond soundtracks is available now: *Dr. No*, *From Russia With Love*, *Octopussy*, *The Living Daylights*, *Diamonds Are Forever*, *Live and Let Die*, *Goldfinger*, *On Her Majesty's Secret Service*, *A View to a Kill*, *Goldfinger*, *Moonraker*, *The Man With the Golden Gun*, *The Spy Who Loved Me*, *Thunderball*, *You Only Live Twice* and *GoldenEye*.

FSM

Two scores, separated by a single tumultuous decade, span the breadth of style and substance: Our Golden Age Classic is *Home from the Hill* (Bronislau Kaper, 1960), a melodic, emotional Southern family drama presented mostly in stereo. The Silver Age Classic is *THX 1138* (Lalo Schiffrin, 1970) and presents the complete

NOW PLAYING: Films and scores in current release

<i>All the Real Girls</i>	MYCHAEL DANNA	Sony Classical
<i>Biker Boyz</i>	CAMARA KAMBON	Dreamworks**
<i>Cradle 2 The Grave</i>	JOHN FRIZZELL	Def Jam**
<i>Daredevil</i>	GRAEME REVELL	Varèse Sarabande
	VARIOUS	Wind-Up**
<i>Dark Blue</i>	TERENCE BLANCHARD	n/a
<i>Dreamcatcher</i>	JAMES NEWTON HOWARD	Hollywood
<i>Final Destination 2</i>	SHIRLEY WALKER	n/a
<i>Gerry</i>	ARVO PART	n/a
<i>The Guys</i>	MYCHAEL DANNA	Sony Classical
<i>He Loves Me...He Loves Me Not</i>	BRIAN TYLER	Varèse Sarabande
<i>The Hunted</i>	BRIAN TYLER	Varèse Sarabande
<i>The Jungle Book 2</i>	JOEL McNEELY	Walt Disney**
<i>The Life of David Gale</i>	ALEX PARKER, JAKE PARKER	Universal
<i>Love Liza</i>	JIM O'ROURKE	n/a
<i>Old School</i>	THEODORE SHAPIRO	n/a
<i>Open Hearts</i>	JESPER WINGE LEISNER	Sony
<i>Poolhall Junkies</i>	RICHARD GLASSER, CHARLIE TERRELL	n/a
<i>The Quiet American</i>	CRAIG ARMSTRONG	Varèse Sarabande
<i>Russian Ark</i>	SERGEI YEVTUSHENKO	n/a
<i>Spider</i>	HOWARD SHORE	Virgin France
<i>To End All Wars</i>	TREVOR JONES	n/a

*mix of songs and score **song compilation with less than 10% underscore



avant-garde score to George Lucas' debut feature, with many unused cues, all in stereo.

Next month: four for the price of two!

La-La Land

Available now is the limited-edition pressing of *Wes Craven Presents: They!* (Elia Cmiral). The first 100 copies sold on the website will be autographed by Cmiral. www.lalalandrecords.com

Marco Polo

Due in May is John Morgan and William Stromberg's new recording of Tiomkin's *Red River*, followed by a June release of a Max Steiner CD featuring two scores from Bette Davis films: *All This and Heaven Too* and *A Stolen Life*. Also on the docket for 2003 is the first full-length, complete recording of Korngold's *The Adventures of Robin Hood*, to commemorate the film's 55th anniversary. www.hnh.com

Numenorean Music

Imminent is *Dark Crystal* (Trevor Jones), featuring previously unreleased material.

Pacific Time Entertainment

Due March 18: *Lawless Heart* (Adrian Johnston). www.pactimeco.com

Percepto

Available now are *Fear No Evil*, featuring the complete underscore to this 1981 horror fave by writer-director-composer Frank LaLoggia and David Spear; and *The Busy Body/The Spirit Is Willing* (Vic Mizzy). Look for lots more in the months ahead, including a rare treat from The Land of Oz, a pair of Mizzy scores from the much-requested Don Knotts cache, an animated gem from the 1980s, a cult classic from *The Devil's Backbone* director Guillermo del Toro, and more. www.percepto.com

Perseverance

Set for an imminent release is John Gale's score to the 1972 Vincent Price classic *Dr. Phibes Rises Again*, to be followed by the CD premiere of Denny Zeitlin's 1978 *Invasion of the Body Snatchers* (including a 30-minute interview with Zeitlin). These titles are officially licensed from MGM/UA and distributed by Intrada. www.perseverancerecords.com

Prometheus

Still forthcoming is *Amerika* (Basil Poledouris). www.soundtrackmag.com

RCA

Available now from the import arm of RCA are: *Me and the Colonel* (George Duning; 1958), *Search for Paradise* (Dimitri Tiomkin; 1957) and *North of Hollywood* (Alex North's jazz film themes compilation; recorded in 1957).

Rhino/Rhino Handmade/Turner

Available now from Rhino Handmade are *Best Foot Forward* (Ralph Blane, Hugh Martin) and *Good News* (Blane, Martin et al.). Due late March are *Royal Wedding* (Stanley Donen musical; music by Burton Lane) and *Born to Dance* (Cole Porter). www.rhino.com, www.rhinohandmade.com

Screen Archives Entertainment

Imminent is a 2-CD release of *Captain From Castile* (Alfred Newman). Also forthcoming is a 2-CD set of *Night and the City* (1950), to feature both the Franz Waxman score from the U.S. release and the Benjamin Frankel score from the worldwide release. www.screenarchives.com

Silva Screen

Due Mar. 25: *Hellraiser: The Chronicles*, a 3-CD set that reissues *Hellraiser* (Chris Young), *Hellbound:*

Hellraiser II (Young) and *Hellraiser III: Hell on Earth* (Randy Miller); and *Thunderbirds* (Barry Gray), featuring music from the episodes "Sun Probe," "The Perils of Pauline," "The Cham Cham," "Vault of Death," "The Man From MI.5," "Desperate Intruder," "Pit of Peril," "The Imposters" and "Trapped in the Sky."

Varèse Sarabande

Due Mar. 18: *Tears of the Sun* (Hans Zimmer, featuring Lebo M and Lisa Gerard); *Children of Dune* (Brian Tyler). April 1: *Dreamcatcher* (James Newton Howard).

Virgin

Forthcoming are *Spider* (Howard Shore) and *Pinocchio* (Nicola Piovani).

Walt Disney

Fine, we're taking down the announcement for Trevor Jones' score to *Dinotopia*. We'll let you know when we hear something more.

Please note:

We endeavor to stay up-to-date with label's plans, but please bear with us if albums are delayed. **FSM**



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A-B

Craig Armstrong *Lara Croft: Tomb Raider 2, Love Actually.*
David Arnold *Fast and the Furious 2.*
Luis Bacalov *Assassination Tango.*
Angelo Badalamenti *Resistance.*
John Barry *The Incredibles* (Pixar/Disney).
Christophe Beck *Confidence* (w/ Dustin Hoffman), *Under the Tuscan Sun.*
Marco Beltrami *Hellboy, Terminator 3: Rise of the Machines, Cursed.*
Carter Burwell *Gigli* (w/ Ben Affleck, Jennifer Lopez).

C

George S. Clinton *Mortal Kombat 3: The Domination.*
Elia Cmiral *Son of Satan.*
Bill Conti *Avenging Angel, Coast to Coast.*

D-E

Jeff Danna *Yeltsin, Wrinkle in Time.*
Mychael Danna *The Incredible Hulk* (dir. Ang Lee).
Don Davis *Matrix 2: Revolutions, Matrix 3: Reloaded, Long Time Dead.*
John Debney *Bruce Almighty* (w/ Jim Carrey, Jennifer Aniston), *Raising Helen, Chicken Little* (Disney).
Thomas DeRenzo *State of Denial, The Eye Is a Thief.*
Patrick Doyle *Second-Hand Lions.*
Stephen Endelman *It's De-Lovely.*
Danny Elfman *Big Fish, Spider-Man 2.*

F-G

Richard Gibbs *Zachary Beaver Comes to Town.*
Elliot Goldenthal *Double Down* (dir. Neil Jordan, w/ Nick Nolte).
Jerry Goldsmith *Timeline, Looney Toons: Back in Action.*
Joel Goldsmith *Helen of Troy.*

H

Reinhold Heil & Johnny Klimek *Swimming Upstream* (w/

Geoffrey Rush).

Lee Holdridge *No Other Country, Sounder.*
David Holmes *The Perfect Score, Buffalo Soldiers.*
James Horner *Soul Caliber, House of Sand and Fog* (Jennifer Connelly, Ben Kingsley), *Beyond Borders* (w/ Angelina Jolie).
James Newton Howard *Unconditional Love, Peter Pan* (Universal), *Hidalgo* (dir. Joe Johnston).

I-J-K

Mark Isham *The Cooler, Blackout* (dir. Philip Kaufman).
Jan A.P. Kaczmarek *Neverland* (dir. Marc Forster, w/ Johnny Depp, Dustin Hoffman).
Gary Kofinoff *Absolon.*

L

Nathan Larson *Dirty Pretty Things* (replacing Anne Dudley), *Lilja 4-Ever, Prozac Nation.*
Michel Legrand *And Now...Ladies and Gentlemen* (w/ Jeremy Irons).

M-N

Mark Mancina *Bears, Bad Boys 2.*
Clint Mansell *Rain, Suspect Zero, 11:14.*
Joel McNeely *The Holes, Ghost of the Abyss.*
Mark Mothersbaugh *Envy* (dir. Barry Levinson, w/ Ben Stiller, Jack Black), *Thirteen, Good Boy* (animated, w/ Matthew Broderick, Carl Reiner, Kevin Nealon).
Diego Navarro *The Time's Gate* (Spanish).
David Newman *Daddy Day Care.*
Randy Newman *Meet the Fockers, Seabiscuit.*
Thomas Newman *Finding Nemo* (Pixar).
Julian Nott *Wallace and Gromit: The Great Vegetable Plot* (Dreamworks).
Michael Nyman *The Actors.*

O-P

John Ottman *My Brother's Keeper, X-Men 2.*
Van Dyke Parks *The Company* (dir. Robert Altman).
Rachel Portman *The Human Stain.*
John Powell *Stealing Sinatra, Agent Cody Banks.*
Zbigniew Preisner *It's All About Love.*

R

Graeme Revell *Out of Time, Chronicles of Riddick.*
Jeff Rona *Shelter Island.*

S-T

Marc Shaiman *Cat in the Hat, Marci X* (songs), *Down With Love.*
Theodore Shapiro *View From the Top* (w/ Gwyneth Paltrow, Mike Myers).
Howard Shore *LOTR: Return of the King.*
Ryan Shore *Coney Island Baby.*
Alan Silvestri *Van Helsing* (dir. Stephen Sommers), *Identity* (w/ John Cusack), *Pirates of the Caribbean* (dir. Gore Verbinski; from Disneyland ride).

V-W

James Venable *Jersey Girl* (dir. Kevin Smith, w/ Ben Affleck & Jennifer Lopez), *Bad Santa*, (w/ Billy Bob Thornton).
Stephen Warbeck *Gabriel.*
Mervyn Warren *Marci X.*
Craig Wedren *School of Rock* (dir. Richard Linklater, w/ Jack Black).
Nigel Westlake *Horseplay.*
John Williams *Star Wars: Episode III.*
Alex Wurman *Hollywood Homicide* (dir. Ron Shelton, w/ Harrison Ford), *Normal* (HBO, w/ Jessica Lange).

Y-Z

Christopher Young *Scenes of the Crime* (w/ Jeff Bridges), *The Core, Devil and Daniel Webster, Shade, Madison* (themes only).
Tasso Zapanti *Proudly We Served* (w/ Ossie Davis).
Hans Zimmer *Matchstick Men* (dir. Ridley Scott).

Get Listed!

Composers, send your info to timc@filmscoremonthly.com.

The Hot Sheet

Eric Allaman *Flash Flood, Latter Days.*
David Arnold *The Stepford Wives* (dir. Frank Oz, w/ Nicole Kidman).
Christophe Beck *Cheaper by the Dozen, Dickie Roberts, Saved.*
Carl Davis *The Book of Eve, An Angel for May.*
John Debney *Malibu's Most Wanted.*
Randy Edelman *Connie and Carla.*
Claude Foisy *Before I Say Goodbye* (Sean Young).
Robert Folk *Kung Pow 2: Tongue of Fury, In the Shadow of the Cobra.*
Richard Gibbs *If You Were My Girl, My Baby's Mama.*
Vincent Gillioz *I Know What You Did Last Winter.*
Andrew Gold *There's a Price.*
Paul Haslinger *Underworld.*
Clint Mansell *The Hole.*
Peter Melnick *West of Here.*
Sheldon Mirowitz *The Red Betsy, The Nazi Officer's Wife.*
Danny Pelfrey/Rick Rhodes *Guiding Light* (new theme).
Rachel Portman *Mona Lisa Smiles* (w/ Julia Roberts).
Trevor Rabin *The Great Raid.*
Lalo Schifrin *The Wedding Party* (w/ Michael Douglas).
Mark Suozzo *American Splendor.*
Colin Towns *Goodbye Mr. Chips, Sons and Lovers.*
Brian Tyler *The Big Empty* (w/ Jon Favreau, Rachel Leigh Cook).
Michael Whalen *Reptiles* (PBS; series open), *Trouble in Paradise.*
Gabriel Yared *Two Brothers* (dir. Jean-Jacques Annaud).

IN CONCERT

FILM MUSIC PERFORMED LIVE

ALL AROUND THE CLOBE

Royally Entertaining

The Royal Philharmonic Orchestra is celebrating the world of film music with a concert series entitled "Filmharmonic" at London's Royal Festival Hall on July 5-6, 2003. The lineups are:

Sat., July 5, 7:30 p.m.

"British Blockbusters From the Silver Screen"; Features works by John Barry, George Fenton, Stephen Warbeck, Debbie Wiseman, Christopher Gunning, Barrington Pheloung, Howard Blake and Ron Goodwin.

Conductors include Fenton, Warbeck, Wiseman, Gunning, Pheloung and Blake.

Simon Bates from *Classic FM at the Movies* will present the concert and chat with the composers.

Sun. July 6, 7:30 p.m.

"American Film Classics"

Features works by John Williams, Howard Shore, Lalo Schifrin, Hans Zimmer, Elmer Bernstein, James Horner, Maurice Jarre, Michael Kamen, Ennio Morricone, Henry Mancini and Michel Legrand. Paul Bateman will conduct.

For tickets, contact the Royal Festival Hall at 020 7960 4242 or at www.rfh.org.uk. For more info about the concerts, contact Tim Andrews, Head of Marketing, Royal Philharmonic Orchestra, 16 Clerkenwell Green, London EC1R 0QT 020 7608 8840; andrewst@rpo.co.uk or www.rpo.co.uk

UNITED STATES

Maine

Apr. 12, 13, Portland S.O.; *Psycho* (Herrmann).

New Jersey

Apr. 6, Turnersville, Jubilate del Chorale & Orchestra; *First Knight* (Goldsmith).

Oklahoma

May 3, Oklahoma City, Canterbury Choral Society; Cinema choral classics concert, featuring *The Alamo* (Tiomkin), *The Hunt for Red October* (Poledouris), *How the West Was Won* (Newman), *First Knight* (Goldsmith) and *1492* (Vangelis).

South Dakota

May 5, Rapid City, Black Hill S.O.; *How the West Was Won* (Newman), *The Magnificent Seven* (Bernstein).

South Carolina

Apr. 24, Clinton, Presbyterian College S.O.; *Psycho* (Herrmann).

Virginia

May 17, MacLean S.O.; *President's Country* (Tiomkin).

Wisconsin

Mar. 28-30, Milwaukee S.O.; *The Hours* (Glass), featuring the premiere of a 30-minute suite from the film with the arranger on the score, Michael Riesman.

INTERNATIONAL

Australia

Apr. 4, 5, Adelaide S.O.; *The Rocketeer* (Horner), *Star Trek Voyager* (Goldsmith), *Psycho* (Herrmann).

England

Mar. 28, Liverpool S.O.; *Sunset Boulevard* (Waxman).

Canada

Mar. 23, Nova Scotia S.O.; *Psycho*, *Vertigo* (Herrmann).

Portugal

May 3, Symphony of Lisbon; *Psycho* (Herrmann).

FSM

PUKAS



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Altomari

MAIL BAG

RANTS, RAVES
& RESPONSES
TO READERS

Vic 'n' Nick

In his review of Vic Mizzy's *The Night Walker* (FSM, Vol. 7, No. 8), Darren MacDonald urges us to visit the Percepto site and listen to the sound samples. I have done so, and it certainly appears to be a fascinating score. It actually makes me want to see again the film, which, when I saw it originally, scared the life out of me. The only problem I have is that I simply cannot listen to the main theme without wanting to sing "Food, glorious food" (from Lionel Bart's *Oliver!*). Does tend to spoil the effect a bit...

In the next issue, Nick Joy opens his review of *The James Bond Collection* by saying, "I'm sure you let out a loud groan when you read that Silva was releasing a four-disc compilation of its James Bond cover versions...Bond music is hardly underrepresented in the market." Well, I disagree. The songs are certainly well- (and badly) represented, but the scores themselves are merely represented, and in fact some hefty chunks of them weren't even that until Silva produced their *Bond Back in Action* re-recordings.

Nick later refers to Monty Norman's "calypso-inspired *Dr. No*," but the suite included is the non-calypso orchestral score, which isn't on the forthcoming expanded OST release. The music may be unremarkable, but it is of great historical interest.

Nick finishes by saying, "Of course [the set's] no substitute for the original recordings." On the contrary, it is a substitute, given that, to quote Nick again, "these are crisp re-recordings and in sharp contrast to some of the hissy older Barry soundtracks currently on the shelves."

It's worth mentioning also that,

at least in the U.K., the set is a spectacular bargain, costing no more than one full-price CD.

And thanks for printing the "Stamping Out Homophony" letter in your November issue. I laughed until I cried.

Nick Haysom
nhaysom@freeuk.com

"Yeah, You Walk Straight Ahead"

In FSM Vol. 7, No. 10, when a reader wrote a lengthy letter criticizing what he perceived to be FSM's policies and practices in reviewing CDs, you printed a point-by-point response. Almost buried in your response, however, was a single sentence that strikes me as potentially more damning than anything in the reader's original letter. Here's the bit that leapt out at me:

"On the other hand, when we did have someone consistently writing negative reviews, we had to stop accepting them because publicists were putting so much pressure on us."

Can you see why this might raise certain questions? I'll spell out mine:

On one hand, were this person's "consistently negative reviews" based on some spiteful animus having more to do with his own psyche than the actual score albums supposedly being critiqued? If so, why were you running them in the first place? But on the other hand, if the reviewer in question was writing legitimate, well-thought-out pieces based on his honest opinions, why did FSM cave in to pressure from publicists to squelch him?

I am a longtime fan of the magazine, but this one statement seemed to draw attention to a

disturbing issue that I hope you'll address in Mail Bag.

Preston Neal Jones
Hollywood, California

Thanks for the letter, Preston. The reviewer in question was honest, blunt and writing for FSM during what was arguably a darker time in film music. His reviews reflected that. As a result, we pissed off a few composers and publicists. We got sick of listening to all the complaining at about the same time that a newer stable of more diplomatic reviewers came on. It's not that we're averse to critical reviews; this particular reviewer just happened to push people's buttons in a way that brought us more trouble than it was worth. We would like to find additional reviewers—be they composers, musicologists or film music historians—who would be

ingly in the autumn of his career. By no means does age imply that a composer's gifts are faltering or they are in any way less able to do the job. Theoretically a composer should be able to write as well as they ever have—if not better—until they are no longer able to put pen to paper. It would seem that routine may overcome the spark of creative freshness. That's not really all that surprising when doing something, actually anything, for such a long period of one's life.

The thing that is surprising, in the case of Williams, is that as of late he has tackled his assignments in new ways and stretched his palette with each film.

After many years of not getting really excited about Williams' scores, I am now looking forward to each one again in keen anticipation of what he will do next. He may not surprise us each time out, but for us film score fans, every now and then it would be very special indeed.

Mark Ford
Mark.Ford@uth.tmc.edu

Correction

Thanks for publishing my review of *Joint Security Area* in another beautiful issue of FSM! However, I want to make a correction: my name is "Kyu Hyun Kim" and not "Hyun Kim Kyu."

Kyu Hyun Kim

Sorry we screwed this up, especially since we know your real name.



discerning and critical. If anyone is interested—and qualified—please email barg@filmscoremonthly.com.

42 Oscar Noms and Counting

After several years of run of the mill, status quo film scores, 2002 delivered a number of scores that breathed some welcomed new life into the art form.

I think Williams really kicked it off the previous year with *A.I.*, continuing along with the *Minority Report* and *Catch Me If You Can*. Not bad for someone seem-

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Space Cases and Hard Nuts

Pushing the boundaries between music and sound design.

By Jeff Bond



SEVENTIES REDUX: George Clooney floats in *Solaris*; Ray Liotta and Jason Patric bust out in *Narc*.

Narc/Solaris

Cliff Martinez

Cliff Martinez has made a name for himself writing largely ambient electronic scores for the films of Steven Soderbergh, so it was a step out of line for the composer when he took on *Narc*, Joe Carnahan's dark tale of cops gone bad. "It's two really ornery guys beating the crap out of each other for two hours," Martinez says. Carnahan was impressed by Martinez's score for Soderbergh's *Traffic*, and the composer says the *Narc* director had an approach to music that mirrored Soderbergh's. "He was going for a documentary feeling in the film and, like Steven, wanted the music to be somewhat dramatically neutral, although a lot less so than Steven—he wanted the music to play a more atmospheric role. There are some wonderful, dialogue-free introspective moments with Jason Patric that [have] some very soothing stuff. He wasn't afraid to get emotional at times, but generally he wanted the music to function as texture and atmosphere, which is what I guess I'm somewhat known for in my work for Steven."

In an era when electronics often ape orchestral sounds, it's almost refreshing to hear Martinez's unashamedly electronic

sound palette. While the former Red Hot Chili Peppers drummer says budgetary restrictions usually preclude him from using an orchestra, it's an aesthetic he enjoys. "I would aspire to be able to combine orchestra and electronics in an expensive, cost-inefficient way like Hans Zimmer," he says, "but I think to try to emulate organic instruments with electronics is cheesy. They're two different things; electronics are wonderful and have their own sound, and trying to sound organic just makes you sound like a poor man's Danny Elfman."

Junk Metal Band

For *Narc*, Martinez was on an even tighter budget than usual. "I spent a whopping \$37 on junk metal to augment my electronic palette," he notes. "I played all the instruments and I mixed it at home; I'm no stranger to low-budget scores, and most of my career has been on the affordable side. This presented some challenges because I threw all my money at an engineer and that's all I really had. I relied on sample libraries a lot more than I normally would, rather than rolling my own sound as I did in *Traffic*. In hindsight if I'd have known the film would be this successful, I probably would have dug into my own pockets to be more original in that regard. At a certain point I got tired of the sound library and started making my own sounds with the

junk metal, and partly that was due to Joe's encouragement—he had very little interest in melody and changes, but play him a funny little sound and he would squeal like a pig."

When Martinez says "junk metal" he's not using some arcane musical term—he really means it. "I walk into a junk yard and say, 'What do you have that sounds good when you hit it?' They'd scowl, and I would just pick up stuff that sounded cool. I built an aluminum frame to hold all this stuff and spent a small fortune on mallets because what you hit these things with makes all the difference. I can play a little tune on the engine plate of a forklift, which is the featured motif when Ray Liotta finds out who killed his partner."

The *Narc* soundtrack album (on TVT) is notably soothing and atmospheric, due to some of more violent cues having been left off the CD. "There are some big moments in the film—it's a violent movie and the guys are turned up to '10' in every scene, but when you listen to music as a stand-alone experience, the places Joe chose for me to score are the quieter moments," he explains. "It's really a bloody, violent film, and the music on its own doesn't suggest that. The stuff with all the junk metal is in the last act of the film, and it's not on the album. Joe said that was too much—he was always pushing me to be more experimental, and the metal stuff was purely atmospheric; I realized I'd reached the frontier even of Joe's nonmusical sense where I was at. Patricia at TVT records said, 'I know my audience, the CD is going to be ejected at that point.' There's a piece called 'This Is It,' which is a sample of the junk metal stuff, the 'ambient metal' I call it. It's not on the CD, and that stuff is ugly and more suggestive of mayhem and bloodshed. I was very proud of it and was dismayed that Patricia said, 'This music is synonymous with low record sales.' It's something that the sound design department should really be doing, but I love that stuff that's between music and sound design."

Into the Dark Void

Martinez went down an even less-explored path late in 2002 when he scored Soderbergh's remake of the poetic Russian science-fiction film *Solaris*. "For me it was the

first time I've done a major studio picture with the budget for a major orchestral score," the composer says. "Steven had always avoided having an orchestra play on his movies, I think because he felt that an orchestra was commensurate with the standard Hollywood sound and he was keen to avoid that. So for me it was wonderful having a 90-piece orchestra playing my music on the Fox scoring stage. I'd done a couple small orchestral efforts in Seattle, which was a very different experience, and I've got the bug now—I'm just completely enamored of the orchestral sound. I grew up as a rock-and-roll musician, and my orchestral knowledge and background is pretty small, but I can't wait to do that again."

After going through the BMI conducting workshop, Martinez quickly realized that conducting was one part of the orchestral experience he wasn't going to have. "One of my all-time fears is public speaking; I have nightmares about appearing at the Comedy Store in the spotlight with no material," he explains. "It requires so much of your attention that it's a different kind of listening for a score. I thought it was wiser to let someone else do it. I had Bruce Fowler, the orchestrator, conduct for me. I felt in my big-headed way that I was doing something somewhat unusual in trying to create ambient orchestral music, and thought since I was doing something the players might not do every day, I should have the guy who orchestrated it conduct. There was a lot of dissonance and stuff, things that I don't know you'd be able to look at the page and hear necessarily. I gave him a MIDI file and I did mockups, which Steven requires—they had to be good mockups, too, because I don't think Steven would ever allow me to play him a theme on keyboard and say, 'Imagine this with an orchestra.' He needs full mockups and I do too, because I don't have the confidence to be a pencil-and-paper composer and put that on paper and easily visualize its sound as an orchestra. I did detailed MIDI demos for Bruce, and he worried about the notation and division of guys on each part, and he had a lot of suggestions about range and so forth."

Despite the film's outer-space setting, the finished score isn't exactly *Star Trek: The Motion Picture*. "It wasn't intended to be extremely emotional; it was like *Traffic* in space," Martinez says. "It was really atmospheric, somewhat of a stay-out-of-the-way score but emotionally more direct than *Traffic*. The film really de-emphasized the whole space aspect. It's more of a love story. One of the big space moments is a docking sequence; I think Steven initially wanted to

avoid space-type music, and he temped that scene with a Pink Floyd song. Then he had a Beck song, and it didn't work for me and I said so. He responded that in 2001 where you had *The Blue Danube*, when people first saw that they said you can't do that. So he was going for that kind of effect, something contrasting there. But the film didn't do

what you expected as it was; it defied everything you expect about science fiction and George Clooney. But that didn't work, so I wrote something for the scene, which was risky because usually if he doesn't ask you to write something it doesn't get used. But he decided to use it, and it's what I think of as outer-space music." **FSM**

Willard

Shirley Walker

Shirley Walker has just finished listening to six accordions rip through their parts in the main-title cue from *Willard*, Glen Morgan and James Wong's remake of the classic '70s thriller about a shy young man and his friendship with some killer rats. She takes a large, black rubber rat from her conductor's stand and waves it over the surrounding orchestra musicians. "Excellent playing, excellent playing," she says. "Ben is happy." *Willard* stars legendary, eccentric actor Crispin Glover (George McFly in *Back to the Future*) as the title character, a put-upon doofus at the mercy of a sadistic boss (Ernest Borgnine in the original, R. Lee Erney here) and love interest Laura Elena Harring (*Mulholland Drive*). *Willard* has two friends in life: a highly intelligent "good" rat named Socrates and a not-so-good rat named Ben.

The original *Willard* was a dead-serious affair that featured a score by Alex North; Morgan and Wong's remake has added fiendish black humor, and Morgan specifically asked Walker to avoid watching the original film. The composer found the remake an inspiring project. "It's like an Alfred Hitchcock movie," she says. "Glover's performance is over-the-top; there was so much to work from. Also, most of the story is told visually; I would say that 60 to 80 percent of the movie is without dialogue. There's not a single gunshot, airplane, fire, explosion—it's psychological and dark, but with Glen's and Jim's sense of humor. So it's got that nice twist to it"

Walker added accordions to her orchestra to help depict the lead character's personality. "We wanted to have some kind of nerd element to the music that was reflecting the social ineptitude of Willard," she says. "But I've always been fascinated by the accordion as a reed instrument and I've always wanted to have one in the reed section of the orchestra; we seated them right there so that the two sections were really together. It has all those sounds that the clarinets and bassoons and the double-reeds, especially, have. You hear the music going along with him, and it's



RODENTAL ASSISTANT: Crispin Glover in the remake of *Willard*.

pretty present in the first couple of cues; it's just this weird sound you hear. I don't know that anyone listening would say, 'Oh, is that an accordion?' But they're out of tune—accordions are difficult to tune—and to have six of them playing together, you get this wonderful spread of intonations. That combined with the woodwinds is just a very rich color."

Walker's main-title music is off-kilter and agitated, set to a strange stop-motion animated title sequence depicting the goings-on between the walls and in the attic of Willard's house. "After we had established the accordions and the themes for the characters and situations, Morgan wanted me to write my title piece and then create the main-title images to my music," Walker says. "They really wanted to do it that way because it was obvious that the old Hitchcock films did, that they had a powerful piece of music and the credits were done to the music, and they wanted to use that process. We wrote that piece and made the mock-ups and gave it to the title people to work off of. Unfortunately, they didn't tell Glen and Jim that they were going to go back and make it longer, and they wound up editing the music like a piece of temp music. We didn't find this out until the music and picture were combined, which was about two weeks before scoring. They had used a

(continued on page 47)

Hollywood is a very long way from Washington, D.C.—geographically and otherwise. And while film music-related events may be normal occurrences in the movie-making hub of Tinseltown, they are fewer and farther between this far east. Recently, however, these two capitals got a little closer. The National Symphony Orchestra performed a

cert and film music is narrowing. In fact, John Williams made the comment that he enjoyed playing his film music in the concert hall because the film and sound effects could not get in the way. Williams mentioned that Felix Slatkin's mother played the cello in the recording session of *Jaws*, and thus has been scaring kids for the past 27 years.

JANUARY 23

"A Portrait of John Williams"

The first half of the concert showed a sampling of Williams' dynamic compositions for the concert hall. The colorful *For Seiji* was written in honor of Seiji Ozawa's 25th anniversary with the Boston Symphony Orchestra. *Five Sacred Trees*, inspired by Celtic legend, is a beautiful dialogue between bassoon and orchestra.

The second half of the program featured music from Williams' *Hook*, *Close Encounters of the Third Kind*, *Jaws*,

When Capitals Collide

Maestros

Slatkin and Williams

**join forces for
a series of
film music festivities.**

By Phil Lehman



series called "Soundtrack Music and Film," consisting of six concerts between Jan. 23 and Feb. 1, and held at the John F. Kennedy Center for the Performing Arts.

The musical director of the National Symphony Orchestra, Leonard Slatkin, created the concept for the event. The son of prominent Hollywood studio musicians Felix and Eleanor Slatkin, Leonard was mentored by some of the biggest names in film music composition—Max Steiner, Elmer Bernstein, Franz Waxman and Bernard Herrmann, to mention a few.

The series was co-hosted by John Williams. John Williams needs no introduction, either in Hollywood or in Washington, but his presence surely contributed to the capacity audience for his performances. It is interesting to note that this concert series marked John Williams' first appearance in the Nation's Capital as a guest conductor of the National Symphony Orchestra.

Slatkin explained eloquently that the point of the festival was to present musical masterworks drawn from classic cinema. He emphasized that these concerts were not "pop concert" events, and that the distance between con-

Schindler's List, *Raiders of the Lost Ark* and the end sequence from *E.T.* As an encore, Leonard Slatkin conducted Williams' "Across the Stars" love theme from *Attack of the Clones*. John Williams then returned to the podium for the rousing theme from *Star Wars*, leaving the stage to a long, and well-deserved, standing ovation. Williams returned and made a remark about providing a substitute if the audience could not get home in time for the 11:00 news. To the crowd's delight, he then closed the program with the *NBC News Theme*.

JANUARY 24

"Made in Hollywood"

The second concert focused on American film music from the movie studios' early days through Hollywood's Golden Age. The first half of the program was led by Leonard Slatkin and featured film music by "serious" composers—Aaron Copland's suite from *The Red Pony* and a suite from Leonard Bernstein's *On the Waterfront*.

After intermission, John Williams picked up the baton. His first piece, entitled "Tribute to the Film Composer,"

highlighted 22 recognizable film themes and fanfares, including *Patton*, *Exodus*, *Titanic*, *Jaws*, *Psycho* and *Rocky*. The remainder of the concert consisted of suites and themes from *Vertigo*, *Citizen Kane*, *A Place in the Sun*, *The Magnificent Seven* and “Tara’s Theme” from *Gone With the Wind*. The highlight of the afternoon was an astounding rendition of “Cathy’s Theme” from *Wuthering Heights*, with soloist and concertmaster Nurit Bar-Yosef.

JANUARY 25

“In Sync: How Do They Do It?”

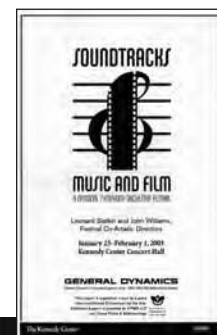
The third concert in the series sought to provide insight into the history and the art of synchronizing music to the movies. The experience combined live performance, recorded soundtracks, exciting film clips and engaging commentary by John Williams as he conducted the orchestra. The first selection consisted of Williams and

can only imagine what John Williams had to do in order to get the orchestra to follow the action. It was executed flawlessly. The final selection on the program showcased the last 10 minutes of *E.T.*, which included the chase, farewells and ascending of the space ship. This “unearthly” sequence displays the interdependence of film and music as well as any other ever created. For an encore, both Williams and Slatkin conducted the main title from *Star Wars* using lightsabers as batons. Actually, they were mostly dueling with each other while the orchestra played on without missing a beat.

JANUARY 30

“The European Aesthetic”

After devoting most of the first three concerts to composers who worked at the Hollywood studios, the film music festival turned to the composers of Europe. Unlike



ON STAGE FOR SCREEN: Conductor John Williams, et al, take their bows (above); Conductor Leonard Slatkin fields questions from the audience (right).



Slatkin sharing the piano accompanying succeeding silent film clips of the Keystone Cops, Rudolph Valentino, Laurel & Hardy, Charlie Chaplin and others. Williams then conducted a medley called “Monsters, Beauties and Heroes,” which consisted of music from *King Kong*, *Jaws*, *Casablanca*, *An Affair to Remember*, *Robin Hood* and *Superman* synced to appropriately themed film clips.

Williams introduced Stanley Donen, esteemed director of many of the biggest MGM musicals from the ‘40s and ‘50s, and conducted several scenes with live orchestral accompaniment. The highlights were excerpts from *Seven Brides for Seven Brothers* and *Singin’ in the Rain*.

To demonstrate the process of placing music into a movie scene, Williams chose a four-minute sequence in the early part of *Indiana Jones and the Last Crusade*. The audience watched the film without sound as Williams explained the different kinds and tempos of music that he and Steven Spielberg decided were required. The orchestra then played the music synchronized perfectly to the film’s action. Next on the program was *Baton Bunny*, in which Bugs Bunny attempts to conduct an orchestra. You

many of their American contemporaries, major European composers found film a fascinating medium to create new music. In some cases, composing for films became a financially rewarding alternative to their concert works. These composers often managed to combine the various cues of music into concert suites, which often were as good as their most memorable work for the concert hall. The music for this concert covered six decades of European film music history. Unlike the previous concerts with recognizable film titles, the films represented were mostly unknown to American audiences.

The program began with the first film to contain music by a composer of any stature. Camille Saint-Saëns wrote the music for the 1908 silent film *L’Assassinat du duc de Guise*, an 18-minute film dramatizing the events around King Henry III’s life in 1588. Next was Arthur Honegger’s *Pacific 231*, written in 1923. This piece, not written for a film, became a symbol of the machine age with its realistic tonal portrayal of a powerful locomotive with engine number 231. In 1949, however, a short film based on the

(continued on page 47)

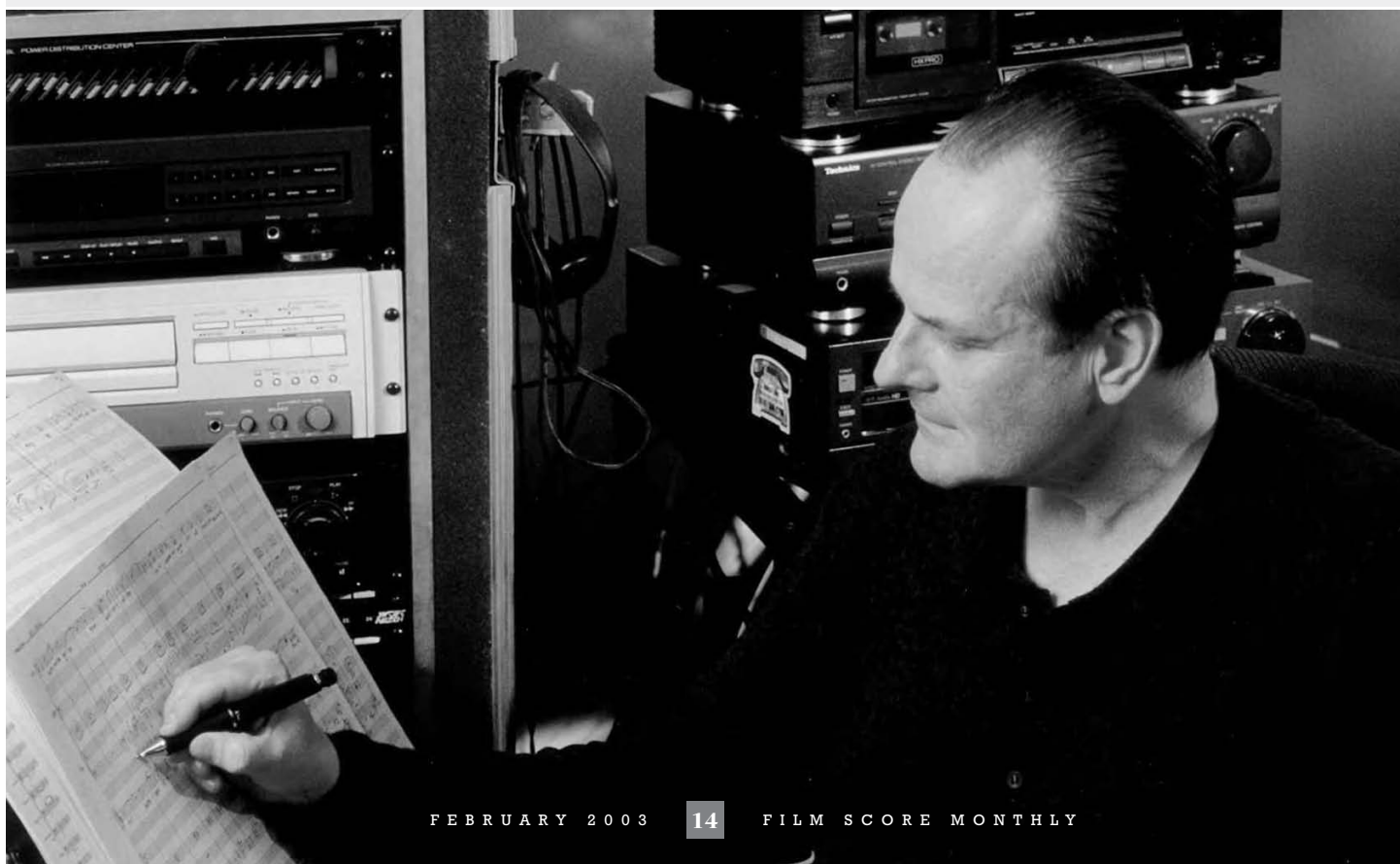


Pope Conrad I

LEGENDARY ORCHESTRATOR AND COMPOSER

CONRAD POPE TALKS ABOUT FATE, FORTUNE AND FILM MUSIC.

Attention film music lover: You've been listening to Conrad Pope for years. Over the past decade or so, Pope has been unassumingly assembling one of the most impressively well-balanced résumés in all of film music. It's graced with high-profile prestige pictures (*Amistad*), kids films (*Stuart Little*, *Muppet Treasure Island*), genre efforts (a pair of *Star Wars*, a pair of *Harry Potters* and a *Star Trek*), horror (*Sleepy Hollow*), adaptations (*Mother Night*), action (*Patriot Games*), comedies (*The Mexican*), and smaller, more independent-minded films (*Pavilion of Women*, *The Rising Place*). His may not always be the bold-font name on the posters and CD covers, but you're listening to his contributions nonetheless. • Pope is one of those unsung and misunderstood heroes of film music, an orchestrator—one of the most sought-after in Los Angeles, as a matter of fact. His open-mindedness and attention to detail have led him to work with many of the industry's leading composers, and have contributed to his own



emerging career as a film composer.

Conrad Pope: I did not set out to be in film music. It's an accident of my life. I started out as a kid playing piano and went to the New England Conservatory where I graduated with top honors and a gold medal and all that kind of thing. And then went to Hochschule fuer Musik in Munich and studied for quite a while composition and piano. Then, being interested in concert music, I wanted to become a concert composer. In those days people said, "Oh well, you can't make a living at concert music so you better learn to teach." So I got a teaching credential at Princeton University.

Doug Adams (FSM): The idea being you would teach at a university yourself?

CP: That's right. I taught at Brandeis University. I grew up [in L.A.] and a number of my friends said, "Oh, you should come to the film business. We need all kinds of people." So I came out here and started making my way in the business bit by bit. I truly started at the bottom, doing things like take-downs and arrangements for live stage shows and whatnot. I managed to cobble together a career, because in those days people said, "If you want to compose, you should orchestrate." I'm someone who believes what anyone tells me; I'm quite gullible as you'll find the longer you talk to me. [Laughs] I thought, well, if that's what you do, that's what I'll do! So I started to seek out jobs orchestrating for various people, and I've had the good fortune of orchestrating for the majority of the composers in town at one time or another. I've worked for James Horner, Alan Silvestri, Danny Elfman, John Williams. I just finished up with Jerry Goldsmith for the first time on *Star Trek 10* [*Star Trek Nemesis*]. I've probably orchestrated on about 120 films.

FSM: When you were moving toward a concert composition career, what style of work were you producing?

CP: Well, as one girlfriend I had uncharitably put it, "headache music." I was quite the modernist. I think that that was one of the great tensions of my life. As a child, when I first started studying music I was drawn to tonal music. I grew up in a sheltered environment. I didn't know much modern music until I was probably a late teenager. Once I got into school it seemed as though no one wanted to discuss tonal music. It was all this twelve-tone, atonal, aleatoric music being taught. So that was always a tension for me. At Brandeis I basically taught things like sonata and fugue—tonal music—to the graduate students. That was my métier. I had been fortunate to have a pretty good background as a kid. I studied with a number of people who taught me harmony and counterpoint from the time I was around 12. So I was always very comfortable with that. But once you get into the academic world... Did you study music in school?

FSM: Yes, I did.

CP: Where did you go to school?

FSM: I did my undergrad at the University of



NOTES TO SELF: Pope has written scores for a few films including *Pavilion of Women*, *The Rising Place* and *The Ugly Kid* (aka *Lloyd*).

Illinois and my graduate work in Chicago.

CP: Oh, great! After I left Brandeis I took one year in the Midwest at the University of Wisconsin, Madison, and taught there. I was impressed—the students were very, very good and more eclectic and more open than the students on the East Coast. They sort of get into camps. That's not very productive. Much of what I think of as the impulse of the 19th-century sound and the best part of the early 20th-century sound found its refuge in film music. In a way, just as monks at one point kept alive a certain notion with the chants and the beautiful manuscript, film music has really kept alive the Western music tradition. I think that that's another thing that draws one to this medium. It's a chance to carry on things. Jerry Goldsmith is as much an heir to Bartók as anybody you can name in the concert world. That's the great gift of being able to do film music. You can swim in the very deep waters of the Western music tradition: Strauss, Bartók, Stravinsky. Even the more psychologically scary notions of Schoenberg can find their home here.

Out of School, Into the Concert Hall

FSM: When you came out of the academic world, was this the first time that you were really called upon to work on things that were more tonally based?

CP: When I was a kid I'd written a lot. Also, when I was at Princeton I did theater music for McCarter Theater there. And for various things that would show up—occasional pieces. But yes, this was the great chance to go back to all this music I remembered as a kid. I was like, "Wow, I can do something like *Journey to the Center of the Earth*! This is great!" There's a much wider emotional palette, and you're able to try to convey everything from very drippy nostalgia to very hard-edged horror. That demanded a much vaster palette, harmonically, than you sometimes use if you're doing a serial composition where the set is dictating your next step.

FSM: I think the concert world is now beginning to take some of the more neo-Romantic notions back from film music.

CP: Oh yes, absolutely. I think people such as Aaron Kernis, John Adams, Richard Danielpour—these people have totally transformed American music and the landscape from where it was even 15 years ago. I think that what they do is exciting and I think, too, that they're even swimming in some of the waters of film music. I was giving a talk at the University of Michigan a year and a half ago and I ran into a colleague of mine that I knew when I was a student. A guy named Michael Daugherty.

FSM: Sure, I'm familiar with him.

CP: Yeah, his *Violin Concerto*, *Route 66*, *Dead Elvis* and all this stuff. Michael is sort of like the Andy Warhol of music. He plows through all of this pop stuff. People like Michael and Chris Rouse really have reinvigorated concert music. So I'm very much interested in the new concert music, and I'm always curious to see where it's going.

FSM: I'm glad to see it hasn't reached a dead end. I'm glad to see it continues to develop.

CP: I think that it's actually gotten a fresh start.

FSM: Definitely. And I think film music, as you say, has played a great role in that. Look at some of the stuff John Adams has done within the past decade and a half, like *El Dorado*. How can you say that's not influenced by film music?

CP: Absolutely. Another fellow that I'm very impressed with, because I always find his ideas to be very genuine and freshly heard, is Michael Torke. His stuff is very, very tonal. In fact one would almost say some of his stuff is like crypto Beethoven, in terms of the sequences. I think there has been a breaking down of the barriers. Certainly Mr. Williams has played a great role in that. Even his current career and his interests have contributed to that. So I think there's a dialogue that's starting to emerge.

FSM: Each seems to be finding more and more common ground.

will be the very best.

FSM: I was impressed with the way you orchestrated your own music in *The Rising Place*, especially when dealing with the more indigenous sounds: the fiddle, the guitar, things like that. You brought an equal weight to all elements of the orchestration. There's an annoying school of thought where someone will write tutti brass and strings, then mix an acoustic guitar really high, strumming away on top of that. In *The Rising Place* the compositional aspects of the guitar part and the violin part, for example, give each an important role to play in the overall picture.

CP: Well, thank you. I struggled to do that. One of the philosophies I try to follow is that I want a score that will balance itself—that you can take to the concert stage and actually hear it. I try to make sure that these things are never accomplished by mixing-board tricks. I

CP: Okay, percussion. You know what it's like to lay down for bars.

FSM: Yeah, we get a lot of rests.

CP: But you know that when you come in, you better come in right! [Laughs]

FSM: That's right. Every note's a solo.

CP: One bar off is a big deal. But you feel like you're really contributing something. I was doing something for Alan Silvestri and I was at the session. I had cued in a cymbal part and [the percussionist] said, "I played that, Conrad." I said, "It was cued. Did Al ask for it?" He said, "No, but when we got there I just knew it was right!" That's the feeling you want when you orchestrate. That's where orchestrating and composing meet. If you orchestrate for John Williams it's really so secretarial. You're basically an editor making sure everything's just right because he's made all the decisions. I think part of the clue of orches-

A "TUTTI WOODWINDS" FOR A WILLIAMS IS DIFFERENT THAN A "TUTTI WOODWINDS" FOR A GOLDSMITH OR A SILVESTRI—ORCHESTRATORS NEED TO BE ABLE TO READ THE SHORTHAND.

CP: And finding more and more of a public. Twenty years ago, who would have thought that there would be as much film music being performed on the concert stage as there is today? And mind you, some of it should be, because I think the finest composers in our medium bring many of those old-fashioned virtues that we associate with concert music to their scores. As an orchestrator you're very fortunate to be a witness to the creation of these things.

A Good Set of Ears

FSM: Do you find the orchestrating work as satisfying as you find the composition work?

CP: They're different. Knowing how to compose has helped me a great deal as an orchestrator. My mentor in this business was Arthur Morton, Jerry Goldsmith's orchestrator for many years. I sent him [Arthur] a letter once and an example of some of my orchestration, and he was very nice and gave me a leg up and got me going. Arthur gave me a chance and opened a door that led to my subsequent work. Arthur once said, "As an orchestrator you've got to have a good set of ears, Conrad. And I'm not talking about just musical ears—you have to listen and understand what the composer is telling you." I've always used that as my guide. I try to use my experience as a composer to ensure that I'm helping the men I work for, so that I understand exactly what they mean and their work

also wanted to have an intimate quality to some of the writing. I do think that one can lapse too often in Hollywood. I know the mistake of what I call the Mighty Wurlitzer Orchestra, where you go, "Six horns! Tutti this! Tutti that!" And there's no denying how magnificent that sounds. But there's no denying how unvaried it can sound. That's why John Williams is such a genius. He has a real sense of the textures. It's not just the goose egg whole note—let's plant the brass, now we'll put the melody over that.

FSM: It makes it musically better to have these inner voices, and it adds to the psychology of the film. It feels like there's a fully fleshed-out world.

CP: I think, too, that you want to give the musicians on [the recording] stage something for them to act—a part, a role. Having sat in a number of orchestras in my life, I know it's really fun, even if you've got a descending line, to hear how each one of those notes fits into the overall texture. "I bump that note up in the trumpet. Without me it wouldn't sound like he's floating because I'm the rustle underneath." I think that's how you should try to compose these things—always with the idea that people are going to play them. If you give them something interesting to play, they play interestingly. Then they give a performance as opposed to a rendering. What was your instrument?

FSM: I'm a percussionist.

trating is knowing when not to do anything—knowing that it's all been done.

Reading Williams

FSM: Can I ask a completely "devil's advocate" question? Williams is famed for having such complete sketches when he turns things over to the orchestrators. Why does he still need a talented orchestrator as opposed to just a copyist?

CP: Well, at times he can just go directly to the copyist. But the reason to have someone like me, or any number of wonderful people here, is so he can write in shorthand and go quite quickly. In other words, it's all there, but it's like a secretary's shorthand. You have to know how to read it.

FSM: Can you give a specific example of something he might do for shorthand?

CP: Yes. John will write out one line, and he'll write "tutti woodwinds." And you know from that tutti that you've got to have a piccolo up an octave and put the bassoon down. You know exactly how to construct it. So all he has to do is make one notation and because of one's experience with the orchestra and with his music you go, "Oh, this is John's tutti woodwinds *Jurassic Park*-style."

FSM: So a "tutti woodwinds" for a Williams is different than a "tutti woodwinds" for a Goldsmith or a Silvestri?

CP: Yes. They're all different. I could tell an interesting story. I was doing a cue in *Star Trek*.

Jerry's scores are also very complete. But at times you sit there with some of the music, as you're familiar with as a percussionist, and you go, "Wow, here's a piccolo snare drum figure. It would be great if we put another snare drum with it! Let's have two!" With Jerry the music is so stratified. There is something very clear in the woodwinds, something very clear in the brass, and the strings are spaced out. I started to think I was going to put two [snare] on this, and then I thought, "Oh hold it. That's just formulaic. This really only needs one snare drum. The piccolo snare is exactly right because all the colors are so separated and stratified." So I wouldn't add that next thing to it. As an orchestrator, those are the kinds of decisions that I'm being hired to make. Knowing when you add that extra snare drum and when to just read the music.

I did this one cue on a picture with a bunch of kids going out to the desert. And they stopped at an antique gas station—one of these things with the pumps with the glass bubble on top. I wrote this little march, then I put a little triangle on it. Ding, ding, ding. When we got to the dubbing stage, I realized that for the [sound of the] gas going in, they added a ding, ding, ding. So I got totally dumped.

Bulgarian Americana

FSM: Your score for *The Rising Place* is written and orchestrated very much as an Americana style of score. That's got to be the hardest thing to do nowadays, because so much has been pigeonholed as being hoary "Americana" gestures. It's always great to hear someone bring fresh ideas. Where do you start when someone says write American music?

CP: Well, if I may, this is why film music can be really great. In film music you have a patron and that patron is the director, like Beethoven with Razumovsky and his quartet. The film is shot in these very autumnal hues, very nostalgic—so I thought, ah, Copland. I wrote some Copland-esque stuff, and I played that for the director, Tom Rice, and he said, "You know that just sounds like Copland, and this has to have a more Southern feeling." This director is really smart about music. It's a real gift to work for someone who has an encyclopedic knowledge of film music. I think he's an avid reader of your magazine. So I went back and started looking at these old books that actually said "Negro Songs"! I went through all this bluesy stuff from the South and started to get a much better sense of what he wanted. I think we kept some of what is typically an Americana Copland palette in terms of the orchestra, but bluesed it up with these modal contrasts that are associated more with the

blues and the Mississippi [Delta]. It's that blend that gives the score the distinctive harmonic flavor it's got. We actually recorded the stuff in Bulgaria.

FSM: A Bulgarian Americana score! Did they play the swing charts as well?

CP: Yes! What was best is that 1930s basic blues were played by amateurs in the day. I remember when I started doing the source music for *J.E.K.* they had a bunch [of recordings] from New Orleans, and I had to listen to [them] and arrange. I remember thinking these guys are different than our people. They make mistakes! What was great about the Bulgarians is that you'd hear them thinking through some of it, and it got the same kind of innocence and naïveté. That's why they were great. It's Mississippi on the Volga!

FSM: Can you talk about the genesis of the song "God Bless the Heartaches"?

CP: We were in Bulgaria at this hotel one evening and the director said, "You know that little Emily's Theme would make a very good song." And I said, "I don't think so. The range is a little bit too vast, and it's got those skips in it. Pop singers hate that." He said, "I don't know. I think it would make a very good song if we just got the right words." I said, "Well, look, there's this guy I work with, Bill Ross." Bill had hired me to work for Silvestri years ago. Bill does a lot of work with David Foster and [his] assistant Matthew Della Pola. I said, "When we get back to the States, I'll send this to Matt and ask him how one would proceed with making a song out of it." So Matt sent it off to Linda Thompson. Linda Thompson loved the movie. Linda got David Foster involved. The melody is filled with leaps and steps and up and down, so David wrote a chorus that just steps then descends. And we got this nice, very classically balanced song. Then we got the thing arranged and performed by Kendall Payne. We were very lucky that David and Linda took an interest in it.

Making the Split

FSM: Obviously your composing and orchestrating inform one another from a technical standpoint, but do you see them as separate aspects of your career?

CP: Professionally, I have made [a] very strict [decision] to make what I do as a composer completely separate from what I do as an orchestrator. In other words, I never ask for help from any of the guys I orchestrate for. They want me as an orchestrator. Opportunity is destiny. I keep thinking if I'd not made this one phone call on this one day, or sent off this one letter, as an orchestrator, God knows what would have happened.

FSM

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VICE IS STILL NICE

**A conversation with
Jan Hammer—the composer
best known for helping
define the sound of '80s
synthesizer scores.**

BY MARK HASAN

Though he had studied classical composition and musical theory at the Prague Academy of Muse Arts, the teenaged Jan Hammer found his first calling with jazz, and later matured into one of the lead pioneers of fusion music—a then-revolutionary genre that combined aspects from diverse idioms, such as the improvisational aspects of jazz, and the electronic instruments and unbridled compositional style of progressive rock.

Songs didn't have to have a straightforward melody, or melody at all; soloists had greater leeway to indulge in longer, more abstract passages; and diverse ethnic rhythms, textures, and unusual instruments were a welcome component, with the resulting compositions reflecting the group's intense desire to break with commercially accepted conventions and innovate within an already hard-to-pin-down musical genre.

Jan Hammer's first album, *Maliny Maliny* (aka *Make Love*), was recorded live at a Munich club in 1968 and was re-released in the U.S. by MPS/BASF in 1976. Performed by the Jan Hammer Trio—Hammer on piano and organ, Jiri Mraz on bass, and Cees See on drums—favorable reviews at the time found the five songs benefited from the intimate environment, and Hammer himself described the session as his own statement about jazz at the ripe old age of 20. The album has yet to appear on CD, but Hammer's official website—www.janhammer.com—contains a brief, tantalizing sample that makes for a pleasant surprise: In this performance with a more traditional jazz combo, the energy that characterizes Hammer's playing today is clearly evident as the young pianist decorates a driven bass line from Mraz with elegant treble solos. The vintage recording has an organic quality, yet one can sense Hammer's drive to exceed the per-



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formance limits of the piano and organ.

As he succinctly explains, "Once I got my hands on a synthesizer, it enabled me to have a real, recognizable lead voice, as opposed to piano, which, as much as I love piano, I felt a little bit constricted in the pitch department, where I wouldn't have a vibrato, where I wouldn't have a bend, wouldn't have a slur. It's a different type of expressiveness, and I was hearing things that I just could not do on the piano, so the electronic angle really helped me a lot."

Mahavishnu!! (Bless You.)

Between 1971 and 1973, Hammer was a member of the Mahavishnu Orchestra, the iconoclastic fusion band that included drummer Billy Cobham, bassist Rick Laird, violinist Jerry Goodman and guitarist John McLaughlin. McLaughlin had enjoyed a robust association with Miles Davis, performing and writing songs for the influential albums *In a Silent Way*, *Bitches Brew*, *Tribute to Jack Johnson*, and the live album, *Live-Evil*. The lengthy, often cerebral, recordings represent the kind of seemingly limitless musical terrain Hammer wanted to explore, and the young pianist ultimately became one of Mahavishnu's most important members.

The band's fast-paced works were sometimes ferocious creations, in which musicians shared, fought and grabbed time with and from each other. Songs like "Moonward Race" resembles a quintet of Charlie Parkers, forging new sonics at lightening speed, yet successfully fusing, in the end, into a coherent vision, with intelligent concepts that compel repeated listening.

In 1973, Hammer went solo, leaving the band after countless tours and three studio albums. For his first two solo ventures, Hammer was joined by Mahavishnu's violinist, Jerry Goodman.

Like Children (1974) also marked the beginning of Hammer's fruitful, four-album relationship with Nemperor Records (now part of Sony) and reveals the composer's gift for creating atmospheric instrumentals that went against the grain of the epic, combative style of Mahavishnu's work and showcased Hammer's desire to prove his own adeptness at performing a wider array of musical ideas through an even greater use of electronic instruments.

Tracks like "I Remember Me" and "Night" take a series of concepts and stretch them into fascinating mood works.

"Night" is a nod to the ambient, free-thinking style of "In a Silent Way," using a repeated, drug-induced bass phrase, with Hammer and

Goodman exchanging their own statements: Hammer using a hazy, satirical Moog synthesizer to lighten things up, and Goodman playing a sometimes bitter violin that frequently branches into harsher realms. The whole piece ends with a rapid tempo, propulsive drums and musicians trading jabs until violinist Goodman closes with an Appalachian-styled sweep.

For "I Remember Me," eerie chords and repeated piano phrases act as conduits for reflective Moog solos and soulful violin accompaniment. The track feels like a cold chill on the back, and the haunting atmosphere certainly has cinematic potential: It's ideal underscore for a reflective ride home in a dim subway car or, perhaps, a careful afternoon drive, as the windshield wiper blades fight to keep the screen clear enough during a heavy rainstorm.

The First Seven Days (1975), Hammer's second solo LP for the label, reveals a soothing collection of songs with elliptical rhythmic patterns and a more sparing use of electronic sounds; it's as though the composer had already explored some of the more extreme sonics of his tools and recognized every instrument as a unique color that an artist can use with precision to realize a final vision.

Hammer's compositions still contained a decent amount of improv, and *The First Seven Days* is constructed with a great deal of sensitivity to mood. The solo piano that starts off "Plants and Trees" reveals the personality of its composer—confident, inquisitive, reflective—with repetitive phrases that often revolve around certain tonal plains and that end on a soothing chord.

The First Seven Days feels like it was created by an artist in need of attention after a long session with a group of strong-willed personalities. Having shared and compromised with bandmates and performed energy-draining songs, Hammer wanted control, stability and the time to sit, ponder and construct the kind of sounds he was unable to fully develop with an active, incendiary band.

Much of the album showcases Hammer's keyboards, now fully capable of the kind of vibrato and slurs previously unattainable, and Goodman's violin provides a unique organic sound, functioning as a threadbare root amid orchestrated waves of electronic and synthetic sounds.

Released in 1976, *Oh Yeah?* revealed a more overt pop-jazz fusion, with funky bass and everything electrified. Over the next nine years, Hammer would traverse the rock arena (as with 1978's *Black Sheep*) and perform with a diverse array of musicians, most notably on





COPPING ATTITUDE: Hammer catches the vibe (above) from the series stars (below).



separate recordings with guitarists Jeff Beck, Neil Schon and Al Di Meola.

Signs of the Times?

Before *Miami Vice* (don't worry—we'll get to that monster shortly), Jan Hammer had already scored a feature film, *A Night in Heaven*, in 1983, for *Rocky* director John. G. Avildsen. Another attempt to bring curly-blond Christopher Atkins to the female masses after *The Blue Lagoon* and *The Pirate Movie*, Hammer's first scoring gig also exposed him to the realities of the film music business at the time: writing underscore for a movie with an existing set of pop songs—a situation that veteran Hollywood composers were facing more and more, as the success of films dripping with pop (*Flashdance*, *The Breakfast Club*, and *All Things John Hughes*, in particular) were changing the way movies would sound.

While critics of the 1980s soundtrack scene blamed the pop stars for commercializing and corrupting the sound of movies and TV, they failed to note that each passing decade had received a little jolt from the non-film realm. During the '40s and '50s, Broadway shows spawned feature adaptations; pop and stage show composers dabbled in film via songs, themes and occasional feature-length scores; and screenplays were customized so crooners like Frank Sinatra, Doris Day, Rosemary Clooney, Nat King Cole and Pat Boone could do a few plot-irrelevant songs.

Things changed when Henry Mancini made jazz cool with TV's *Peter Gunn* in 1958, and composers like Leonard Rosenman, Laurence Rosenthal, Elmer Bernstein, Lalo Schifrin, Jerry Goldsmith, Quincy Jones, Herschel Burke Gilbert, Duke Ellington and Nelson Riddle followed suit with their incarnations of the genre. Then *The Graduate* made jazz boring and pop music the way to go.

The point is, film music has always been in a state of flux, vulnerable to the latest vogue (remember bossa nova?) and the idiosyncrasies of producers, directors and studios in search of the latest best-selling sound. In later years, Isaac Hayes hit gold with *Shaft*, Pink Floyd tried to make sense of *Zabriskie Point*, Leonard Cohen was used repetitively in *McCabe and Mrs. Miller* and Giorgio Moroder made his dent with *Midnight Express* and *Cat People*.

From the rock/dance/pop/jazz/new age world came a handful of musicians and composers who, to some degree, made contributions to the use and legitimacy of synthesizers and other electronic instruments in film and TV work. Sylvester Levay, Tangerine Dream, members of Goblin, James Newton Howard, Alan Silvestri, Michel Colombier, Jonathan Elias, Fred Mollin, Tim Truman and Hammer himself were key in this mini-revolution.

But the beast that changed the way we see and hear things today is *Miami Vice*.

The Voice of Vice

Miami Vice remains a much-beloved, and much ridiculed, series that some embraced with sublime delight (Hugo Boss sales went up, customized Mercedes-Benzes were in demand, and a crafty inventor marketed

"The Miami Device" beard trimmer/5 o'clock-shadow maintainer). Others loathed its high style content (the clothes, the hair, and the hair) that dates the series and, finally, unmasks a network charade that was composed of hype, crass commercialism and wafer-thin stories that increasingly catered to the egos of the two pivotal stars.

Either camp you're in, *Miami Vice* is a landmark show that managed to fuse a series of elements at a time when the cop show genre had been nearly pounded to death with staid series running far longer than their character arcs could justify, and the amiable private eye—namely *Magnum P.I.*—was back in vogue. Style had to play a pivotal role, but for *Vice* it required the concept and characters by veteran TV writer Anthony Yerkovich, the already visually stylish film director Michael Mann, and a pair of stars in need of career jolts to make it all click—plus timing.

The award-winning Yerkovich had already toiled on *Hart to Hart* and *Hill Street Blues* (both as writer and producer), and *Miami Vice* was a welcome, sunny change; Mann, already a respected director-screenwriter with TV's *The Jericho Mile* and his stylish theatrical debut *Thief*, returned to TV after the devastatingly bad and bizarre *The Keep*; star Philip Michael Thomas had already done enough small roles in film and TV (like *Wonder Woman*); and after being touted as one of MGM's bright new faces in *The Magic Garden of Stanley Sweetheart* in 1970, Don Johnson needed a break when his *Sweetheart* debut went nowhere and he found himself in TV movie hell.

Enter Jan Hammer. Still in his 30s, Hammer's successful experiments in evoking diverse moods, atmospheres and sounds placed him far ahead of the aforementioned competition, and his sound was unique.

One of the show's additional gifts to TV lay in the team of music supervisors who actually made a point of using functional, quality music, spending more than \$10,000 per episode during the first season, according to Richard Zoglin in his incisive article, "Cool Cops, Hot Show," for the Sept. 16, 1985, issue of *Time* magazine. As Thomas Carter, director of the show's pilot, explained to Zoglin in *Time*, "What I wanted to do was not to use music as just background but as psychological subtext." Carter helped pioneer the practice through the use of the song "In the Air Tonight," by Phil Collins. Cinematic cutaways to Ferrari wheels, reflections on the car hood, and shots of Sonny Crockett and Ricardo Tubbs racing across a dark Miami highway became quite powerful, with Collins' lyrics pretty much solo on the entire soundtrack. As Carter concluded in the *Time* interview, "That is probably the prototypical *Miami Vice* sequence."

The use of filmic montages with pounding music was thoroughly gripping: Collins' "Take Me Home" pulsating as Ricardo Tubbs ravishes Pam Grier before a plane flight home; Peter Gabriel's "Rhythm of the Heat" set to an automatic gun, shredding futuristic dummies in a warehouse, and the arms dealer's fiery Caddie crashing through the front doors; Gabriel's "Biko" underscoring the death of an undercover agent on the edge; Todd Rundgren's intricately disjointed "Tiny Demons," set to an intro scene as a pretty-boy rich prince lies sweating on the bathroom floor after a heroine hit; Ted Nugent's "Angry Young Man"

blaring as a musclehead is lured to a sand refinery (by the singer himself, in a cameo role).

In spite of the songs, Hammer knew every episode offered the composer just as much work as scoring a conventional cop drama—which traditionally offered short scenes and requisite chase sequences peppered with brief musical stings.

Accepting the Mann-date

As Hammer explains, "Michael Mann had always created large sections where he would de-emphasize dialogue and sound effects, and just have this series of images, and this could go two-and-a-half minutes where the music really carried the whole load. There was no other sound to draw your attention away; it was the image, and the music, and that was unusual for television. It was a very cinematic device, and it works beautifully on TV.

"A lot of times I had to write intros and outros to the songs, where things sort of went seamlessly into the song; and then after using the songs or continuing it, maybe I actually take off on some of the sounds from the song, and just carry it, sort of like an extension. Stylistically, there were certain cues that were influenced by the songs, especially if they were really good songs."

The use of songs was certainly inspired by MTV—the show itself was a partial creation of NBC Entertainment President Brandon Tartikoff scribbling "MTV Cops" on a personal note, with Yerkovich incorporating the concept for a cop screenplay set in the pastel city. And *Vice* offered major and minor record labels a new storefront to peddle their latest wares, but that only happened after the show finally found an audience. The buzz started maybe mid-season, and the first of ultimately three official soundtrack albums didn't appear until Sept. '85, when the network, Universal Television and MCA Records realized they had something new and special that might go beyond TV's *Hawaii Five-O*, *Batman* and maybe, just maybe, surpass *Peter Gunn*—a show that spawned two official soundtrack albums and myriad jazz and easy-listening compilations.

The first *Vice* album did well by promoting some already popular singles; adding three new songs, including the popular Glenn Frey ode to steel and concrete, "You Belong to the City," for the highly anticipated, two-hour second-season premiere that was set primarily in New York City; and, of course, featuring the show's instantly identifiable theme, which became the first TV instrumental to reach #1 on *Billboard's* Top Pop charts since Mancini's *Peter Gunn*. Released on vinyl (and vinyl picture-disk), the MCA album also contained three score cuts: 40 percent overall Hammer content and 45 percent on the tape/CD, which added a bonus expanded single; pretty good for an '80s soundtrack album.

The three instrumentals were tightly composed themes that make for compelling listening. "Flashback," contains piano, synthesized strings and a subtle, pulsating beat, and underscores a lengthy montage in which Tubbs recalls his brother's murder; "Chase" incorporates synth chords, sequenced drums and the show's trademark synthetic electric guitar and bongos for the pilot's finale; and

"Evan," arguably Hammer's best cue, summarizes the high emotions that dominated the lead characters, and the pathetic carnage that routinely affected the innocent. Much like Hammer's early solo work, the composer builds on his themes, adding more instruments, balancing the atmosphere, yet leaving room for organic piano sounds and an omnipotent, digital pulse for "Evan."

(To a lesser degree, the soundtrack album for the feature film *Secret Admirer* (on MCA Records) also included a *Vice*-like track: "Finale," a forcefully energetic cue with heavy percussion, written for an extended driving sequence. The teen comedy starring C. Thomas Howell gave the composer several sequences to demonstrate a flair for light comedy without the Screaming Guitar Syndrome that typified '80s teen fodder. Recently released on DVD by MGM, *Secret Admirer* offers a nice Dolby Surround mix with a decent selection of Hammer's score.)

Vice scenarios mandated a certain emotional pitch, and the composer had no choice but to deal with the stories that could include a love scene ruined by a psycho in the closet; a beach scene that is suddenly interrupted by an explosion; or the reuniting of an abused and frightened sister with her murderous brother, now in the Witness Protection Program.

"I basically drew on everything that I'd ever learned," Hammer explains. "I had, on one hand, a very deep jazz background—that was the first thing that I really started with, in my youngest years, playing jazz piano—that's how I got noticed at first; but I also went to serious school in Prague, and studied serious classical composition, where slightly different concepts apply. So it's not spontaneous, fly-by-wire improvisation, but, on the other hand, composition is controlled improvisation. You still have to come up with an idea and work it out, and that's the same thing that you do when you play jazz improvisation."

Hammer acknowledges that the more rigorous discipline and formal aspects from his classical background have "stayed within me, and it still guides me in addition to my jazz instincts." But like any composer, changes occur through one's musical development, and sometimes personal taste also plays a lead role in forming the style that characterizes an artist. In a sense, Hammer's sound is a hybrid from key musical camps, and *Vice* offered him a steady stream of projects to forge new ground.

"On top of it all, I really always liked pop and rock music, which has an altogether different flow. It's a much more linear, shiny, just gliding along feel, so [with] those things combined, you can do all kinds of amazing stuff."

CBS Records, then in control of the Nemperor label, also offered the composer additional, non-*Vice* exposure at the time, and in 1986 assembled and released a fairly decent sampler of his early solo work aptly titled *The Early Years*. Listeners expecting more *Vice*-like themes may have been disappointed, but it shows Hammer's developed skills outside of the TV realm. As typical of the period, the cassette and CD contain two extra tracks, and, ironically, *The Early Years* remains the best pre-*Vice* solo album out there, since only *Melodies* has appeared on CD.

FSM

Next time: *Knight Rider* and Hammering Into the 21st Century!



VICE SQUAD: Hammer, producer Michael Mann and NBC executive Brandon Tartikoff back in the day.

HOW *the* AWARDS *were* WON

The secret history of the film music Oscars

By SCOTT BETTENCOURT

Edited by JOE SIKORYAK

Academy Award season is upon us and it is a thrilling time indeed—at least if you’re one of the nominated elite. But for fans, Oscar-mania can be fraught with uncertainty, recriminations, second-guessing and perhaps a touch of cynicism. How could such-and-such film be nominated? Why was so-and-so overlooked yet again? Well, there are reasons, and they are more complicated than you might expect. Join us as we travel back in time to the beginnings of the Academy Awards and unravel the ups and downs and ins and outs of Oscar’s relationship with film scores.

Illustration by Joe Sikoryak



1930s

OF PLAQUES AND STATUETTES

Long before every Oscar winner received the gold statuette that has become the symbol of the Academy of Motion Picture Arts and Sciences, many of the winners in the technical categories received a plaque instead, including those winners in the Music Branch. From the beginning, film scores failed to get the recognition that aficionados believe is their due.

For the first few years of the music Oscar, it was the head of the studio's Music Branch who received the award, not the actual composer of the score. Here is how the nominees for "Best Scoring" in 1936 were decided:

The executive in charge of each of the studio music departments shall be asked to submit the title of the two pictures which he considers represent the best work done in such department during the year in scoring, together with the titles of three pictures which he considers represent the best work from other studios. From the list so compiled, a committee composed of such executives shall name the five productions.

Beginning in 1938, the composer received the score award personally, and in 1939 the category was divided into two: "Best Original Score" (with primary emphasis on original scoring) and "Best Scoring" (without regard to source of music). The vague delineation between the two categories led to such oddities as Aaron Copland's *Of Mice and Men* score being nominated in both categories in 1939. (This, though, isn't quite as strange as when Barry Fitzgerald was nominated for both Best Actor and Best Supporting Actor in 1944 for *Going My Way*—and no, it wasn't a double role).

1940s

ALL THIS AND UNDERSCORE TOO

In 1941, the category was renamed "Best Scoring of a Dramatic Picture," and these were the rules:

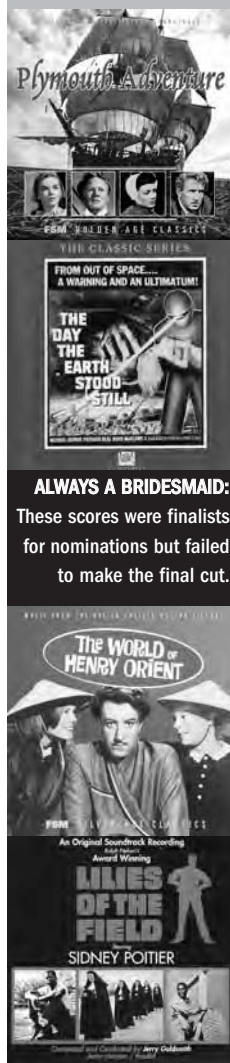
Each music department shall be invited to nominate its best scoring achievement in a picture in which the essential use of music is as a background for action and dialog.

A vote shall be taken among the professional members of each music department to determine the above nominations, which shall apply to feature-length productions only.

Before the above nominations are accepted, the membership of the Music Branch, acting as a special committee, shall decide the proper classifications for the scores nominated. The same rules shall apply to feature-length cartoons as to other feature-length productions.

Final ballots for the two scoring Awards shall be sent only to members of the Academy Music Branch. Each member shall be asked to vote for first, second and third choices among the nominations for each award, but no member may vote for a production from any studio at which he has been employed during the Awards year.

A preferential ballot shall be used with first choice counting 5 points, second choice 3 points, and third choice 1 point. It shall be noted on the ballot also that the Awards are not intended to be limited to musical technicalities but to measure the effectiveness with which the musical score is used to enhance the product.



In 1943, the music awards were the only ones still given out as plaques. This was a conspicuous choice, since winners in every other category, including special effects, editing and sound, received statuettes. In a further distinction, the final ballots in 1944 specified that "No member may vote for a nomination from any Music Department of which he is a member, recognized as such by the head of that department." Consolation came the following year, when the Music Branch was finally allowed to sit at the grown-up table and given Oscar statuettes for its achievements.

In 1946, the nomination and award procedures were as follows:

Nomination ballots for the [three categories] shall be sent to all members of the Academy Music Branch in good standing. Each ballot shall be accompanied by the proper eligibility list and each ballot shall have spaces numbered from one to 10 for write-in votes in order of voter's preference. This shall constitute the nominations voting on the Music Awards. Ballots shall be accompanied by return envelopes addressed to Price, Waterhouse, where votes will be tabulated.

Price, Waterhouse will then certify to the Academy the five top achievements in each of the three categories and these will become the official final ballots for the Music Awards.

The Academy membership as a whole shall vote for final selection in each category. Members of the Music Branch received a seven-page list of all the eligible pictures, each entry listing the title and the studio but not the composer.

an AWARD by ANY OTHER NAME

The naming—and renaming—of the scoring categories, and a few key milestones along the way.

1936

First Oscar is awarded for "Best Scoring" is given to the head of the studio's music branch.

1938

First award given to a composer personally (Erich Wolfgang Korngold, for *The Adventures of Robin Hood*.)

1941

The category is renamed "Best Scoring of a Dramatic Picture."

1945

Composers finally receive statuettes like grown-ups (as opposed to a plaque, as given in other technical categories).

1950

Music branch begins two-step process: Ten finalists are chosen from eligible films, with nominees then selected from those 10 finalists.

1962

The category's names are changed to: "Music Score—Substantially Original" and "Scoring of Music—Adaptation or Treatment."

1966

The category's name is changed, again, to "Original Music Score."

1968

Song scores are incorporated into the adaptation category, and the categories' names are changed to "Original Score—For a Motion Picture [Not a Musical]" and "Scoring of a Musical Picture—Original or Adaptation."

1950s

FINALISTS ARE A
MANY-SPLENDORED THING

In 1950, the nomination procedure received its most radical change. Members of the Music Branch were sent the list of all the eligible scores and then asked to vote for 10 possible nominees in order of preference. Ten finalists were selected and that list mailed to the branch members, who whittled it down to a list of five and resubmitted their choices, resulting in the final five nominations.

As a result, many favorite and enduring scores came closer to receiving nominations than the public had realized. Some of those 1950s scores that were deemed finalists but not nominated for awards include: *Ace in the Hole* by Hugo Friedhofer; *Shane* and *The Brave One* by Victor Young; *Magnificent Obsession* and *Written on the Wind* by Frank Skinner; *East of Eden* by Leonard Rosenman; *Plymouth Adventure* and *Lust for Life* by Miklós Rózsa; and *Sayonara* and *Peyton Place* by Franz Waxman.

These finalists' lists indicate that, for example, though Bernard Herrmann didn't receive a single nomination between 1947 and 1975, he was not completely forgotten by the Academy. Four of his scores were finalists (or three-and-a-half, since one was *The Egyptian*), including *Vertigo*—amazingly, the only one of his Hitchcock scores to figure in the yearly 10.

Also, a few major science-fiction scores made the finalists' list that didn't get a nomination—*Destination Moon*, *The Day the Earth Stood Still*, *The War of the Worlds*—not to mention two classic religious epics—*The Robe* and *The Ten Commandments*. (The lack of a nomination for Bernstein's *Commandments* score has always seemed inexplicable to say the least.)

1960s

GUESS WHO'S GONNA BE A WINNER?

From 1950 through 1979, the nominees for what is generally thought of as the Music Adaptation category were decided the same way, though there were not always 10 finalists per year. (1957 yielded only five finalists, and the Academy opted not to give any award in the Best Adaptation category, so no nominations were ever announced.)

It's important to remember today that the distinction between the two scoring awards had everything to do with the amount of original material written for a motion picture. A musical written specifically for the screen, such as *Mary Poppins* (1964) or *Doctor Dolittle* (1967) still qualified as a nominee for Best Original Score.

In 1962, the adaptation category's name was changed to: "Scoring of Music—Adaptation or Treatment." In 1968, a major change took place in the category: Song scores were now counted in the adaptation category instead of in Original Score, and the songwriters were nominated alongside the arrangers/musical directors. The category title was changed to: "Scoring of a Musical Picture—Original or Adaptation." Through the early part of the 1970s, the category's name continued to be tweaked to reflect the state of the finalists, from "Original Song Score" in '70, to "Scoring: Adaptation and Original Song Score" in '71, to "Scoring: Original Song Score and/or Adaptation" in '73.

Regardless of the changes, research into the finalists for both Score and Song yielded one major surprise. It appears that none of John Barry's James Bond music ever made the finalists' lists, not even such major hits as "Goldfinger" and "You Only Live Twice." In

fact, the Academy almost seemed to make it a point of nominating all the Bond songs that Barry didn't write: "Live and Let Die," "Nobody Does It Better," "For Your Eyes Only," as well as a fairly inexplicable Best Score nomination for *The Spy Who Loved Me*.

Other 1960s scores that made the penultimate cut include: *King of Kings*, Miklós Rózsa; *One-Eyed Jacks*, Hugo Friedhofer; *Walk on the Wild Side* and *The World of Henry Orient*, Elmer Bernstein; *Charade*, *The Great Race* and *Arabesque*, Henry Mancini; *Rio Conchos* and *The Flim-Flam Man*, Jerry Goldsmith; *Fantastic Voyage*, Leonard Rosenman; *Nevada Smith*, Alfred Newman; and *Romeo and Juliet*, Nino Rota.

1970s

ONE FLEW OVER THE BALLOT BOX

Following yet another name change (to "Original Score" in 1970), the most convoluted year in the history of the Best Score award was 1972. The original five nominees were *Images*, *Limelight*, *Napoleon and Samantha*, *Poseidon Adventure* and *The Godfather*, until it was discovered that the famous theme "Speak Softly Love" from *The Godfather* had originally been composed by Nino Rota for the Italian movie *Fortunella* in 1957. The Academy then temporarily pulled *Godfather's* score nomination and resubmitted it along with the other five remaining finalists to decide which score should fill the fifth slot. The branch members voted and chose *Sleuth* to receive the fifth nomination. (To make things even more confusing, two years later, the score for *The Godfather Part II*, which incorporates themes from the original *Godfather*, including the *Fortunella* theme, won Best Original Score.)

The 1972 award ultimately went to *Limelight*, a film produced and scored in 1952 but not officially released in Los Angeles until 1972.

1970

Names change to: "Original Score" and "Original Song Score."

1971

Yet another name change: "Original Dramatic Score" and "Scoring—Adaptation and Original Song Score."

Composer David Raksin resigns from the Academy "in disgust" after *Shaft* wins Best Original Song.

1973

Another name change: "Scoring—Original Song Score and/or Adaptation."

1975

Another name change, but this one actually sticks—at least until the '90s: "Original Score."

1976

Another name change: "Original Song Score and Its Adaptation or Adaptation Score."

1980

Both the "Original Score" and "Adaptation" category stop using the finalists system. Additionally, the category is changed to simply "Best Adaptation Score."

1981

The adaptation category is renamed "Best Original Song Score and Its Adaptation or Best Adaptation Score."

1984

All three nominees in the Adapted category are song scores, leading to the abridged name "Original Song Score."

1995

In deference to the four animated musicals that won "Best Score" between 1989 and 1994, the categories "Best Original Musical or Comedy Score" and "Best Dramatic Score" are created.

1999

"Best Original Musical or Comedy Score" is retired.

Later, the rules were changed so that films produced and scored many years before their theatrical release could no longer be eligible. (And just for kicks, 1976 brought with it another name change: "Original Song Score and Its Adaptation or Adaptation Score.")

For one year and one year only, in 1977, the Music Branch members were presented with an unprecedented list of 23 scores from which to select the five nominations. These films were largely major films from major composers but included one oddity, Walter

Scharf's *Gasp* (an obscure Yugoslavian production all but forgotten today). Scharf was a nomination-and-finalist perennial in all three categories. He is probably the only composer to be nominated for penning a serenade to a murderous rodent, with his popular title song for the *Willard* sequel *Ben*, immortalized by a young Michael Jackson.

This was also the end of the era when the Academy's Music Branch favored Jerry Goldsmith over John Williams. Goldsmith scored six movies in 1978, and a whopping

four of them were finalists for Original Score, while *Damien Omen II* was a finalist in the Adaptation category, leaving only *The Swarm* out in the cold, where bees don't tend to do very well. Williams, on the other hand, had three scores released, including the first-rate *Jaws 2* and the superlative *The Fury*, but only the classic *Superman* made it into the top 10.

Other neglected finalists among the scores of the 1970s include: *Beneath the Planet of the Apes*, Leonard Rosenman; *Coma*, *The Great Train Robbery*, *Logan's Run* and *Capricorn One*, Jerry

are WE not WORTHY?

50 Years of Film Music Oscars (sort of)

The following list provides a snapshot, decade by decade, of what films were selected as finalists by the Music Branch and those ultimately nominated. The Oscar winner in each category is listed first.

1952

BEST SCORING OF A DRAMATIC OR COMEDY PICTURE

High Noon—Dimitri Tiomkin

Ivanhoe—Miklós Rózsa

The Miracle of Our Lady of Fatima—Max Steiner

The Thief—

Hershel Burke Gilbert

Viva Zapata!—Alex North

Finalists not nominated:

Come Back, Little Sheba—Franz Waxman

My Cousin Rachel—

Franz Waxman

Plymouth Adventure—

Miklós Rózsa

The Quiet Man—Victor Young

The Snows of Kilimanjaro—Bernard Herrmann

BEST SCORING OF A MUSICAL PICTURE

With a Song in My Heart—Alfred Newman

Hans Christian Andersen—Walter Scharf

The Jazz Singer—Ray Heindorf, Max Steiner

The Medium—

Gian-Carlo Menotti

Singin' in the Rain—

Lennie Hayton

Finalists not nominated:

Because You're Mine—

Johnny Green

I'll See You in My Dreams—Ray Heindorf

Lovely to Look At—

Saul Chaplin, Carmen Dragon

Million Dollar Mermaid—

Adolph Deutsch

Stars and Stripes Forever—

Alfred Newman

1962

MUSIC SCORE—SUBSTANTIALLY ORIGINAL

Lawrence of Arabia—

Maurice Jarre

Freud—Jerry Goldsmith

Mutiny on the Bounty—

Bronislau Kaper

Taras Bulba—Franz Waxman

To Kill a Mockingbird—

Elmer Bernstein

Finalists not nominated:

The Counterfeit Traitor—

Alfred Newman

Hatari!—Henry Mancini

Two for the Seesaw—

Andre Previn

Walk on the Wild Side—

Elmer Bernstein

The Wonderful World of the

Brothers Grimm—

Leigh Harline

BEST SCORING OF MUSIC—ADAPTATION OR TREATMENT

The Music Man—

Ray Heindorf

Billy Rose's Jumbo—

George Stoll

Gigot—Michel Magne

Gypsy—Frank Perkins

The Wonderful World of the

Brothers Grimm—

Leigh Harline

Finalists not nominated:

David and Lisa—

Mark Lawrence

Gay Purr-EE—Joseph J. Lilley,

Mort Lindsey

Girls! Girls! Girls!—

Joseph J. Lilley

The Notorious Landlady—

George Duning

State Fair—Alfred Newman

1972

ORIGINAL DRAMATIC SCORE

Limelight—

Charles Chaplin et al.

Images—John Williams

Napoleon and Samantha—

Buddy Baker

The Poseidon Adventure—

John Williams

Sleuth—John Addison

Finalists not nominated:

Ben—Walter Scharf

Fellini's Roma—Nino Rota

The Godfather—Nino Rota

The Life and Times of Judge Roy

Bean—Maurice Jarre

The Other—Jerry Goldsmith

SCORING—ADAPTATION AND ORIGINAL SONG SCORE

Cabaret—Ralph Burns

Lady Sings the Blues—Gil Askey

Man of La Mancha—

Laurence Rosenthal

Finalists not nominated:

Alice's Adventures in Wonderland—

John Barry, Don Black

1776—Ray Heindorf

Snoopy Come Home—

Richard M. Sherman,

Robert B. Sherman

Young Winston—Alfred Ralston

Note: As of 1980, the Academy ceased using the finalist system.

1982

BEST ORIGINAL SCORE

E.T.: The Extra Terrestrial—

John Williams

Gandhi—Ravi Shankar, George Fenton

An Officer and a Gentleman—

Jack Nitzsche

Poltergeist—Jerry Goldsmith

Sophie's Choice—Marvin Hamlisch

BEST ORIGINAL SONG SCORE AND ITS ADAPTATION OR BEST ADAPTATION SCORE

Victor/Victoria—Henry Mancini, Leslie Bricusse

Annie—Ralph Burns

One From the Heart—Tom Waits

Note: There were no nominees in the Adaptation category after 1983.

1992

BEST ORIGINAL SCORE

Aladdin—Alan Menken

Basic Instinct—Jerry Goldsmith

Chaplin—John Barry

Howard's End—Richard Robbins

A River Runs Through It—Mark Isham

2002

ACHIEVEMENT IN MUSIC WRITTEN FOR MOTION PICTURES (ORIGINAL SCORE)

Catch Me If You Can—John Williams

Far From Heaven—Elmer Bernstein

Frida—Elliot Goldenthal

The Hours—Philip Glass

Road to Perdition—Thomas Newman

For an exhaustive list of finalists and nominees, visit the Film Score Daily Archives at www.filmscoremonthly.com for July and August 2002.

Goldsmith; *The French Connection*, Don Ellis; *The Hellstrom Chronicle* and *Enter the Dragon*, Lalo Schiffrin; *Oklahoma Crude*, Henry Mancini; *The Paper Chase* and *Black Sunday*, John Williams; *The Conversation* and *The Hindenburg*, David Shire; *The Golden Voyage of Sinbad* and *Time After Time*, Miklós Rózsa; and *Rocky*, Bill Conti. (The consistent omission of so many popular scores does make one wonder if the Academy and the audience hear the same music.)

When *Variety* announced the 10 finalists for 1979, the article's writer expressed surprise that the scores for two big end-of-the-year special effects films, John Williams' *1941* and John Barry's *The Black Hole*, didn't make the cut. It would be 10 years until another Williams/Spielberg score (*Always*, in 1989) went without a nomination.

1980s

THE WRITE STUFF

In 1980, the Academy stopped using the finalists system to whittle down the eligible candidates for the "technical" categories. Rather than simply send the Music Branch voters a lengthy list of every film score that year, the new policy required that composers request and fill out an Official Submission Form for every song and score that they wished to be considered for a nomination. The forms could be submitted before the film's release, but no later than 60 days after the film's Los Angeles opening.

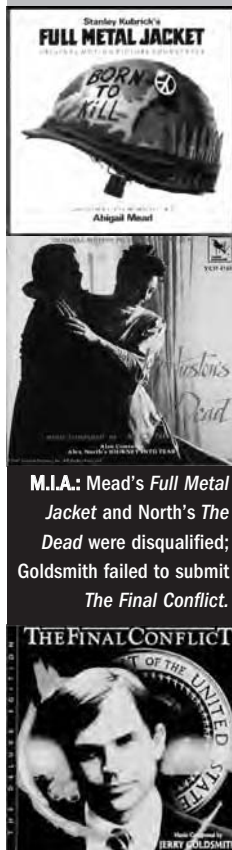
This helped to reduce the number of scores (and songs) the Music Branch members had to consider, and it also allowed the composers to choose which of their own scores would be eligible. In other words, composers with multiple scores in a given year wouldn't have to risk their projects canceling each other out. But, because of this, some of the finest and most loved scores of the early '80s weren't in the running for a Best Score nomination, such as *Raise the Titanic* and *The Final Conflict*.

Along with their ballots, the Music Branch members were sent the following note:

The Academy Award is a film award and not a music business popularity award.

Eligible submissions should be reviewed and judged solely on their artistic merit and contribution to the film and their compliance with the Music Branch awards rules.

An exploitation of the work outside of the perform-



ance in the film should be irrelevant to its selection.

It is also hoped that you will disregard both considerations of sentiment and advertising tactics designed to influence your vote.

You are urged to consider each work carefully to determine if it is truly a distinguished achievement and worthy of an Academy Award.

The Adaptation category also stopped using the finalists system in 1980. The category was changed to simply "Best Adaptation Score," and the rules were as follows:

An adaptation score is a work consisting primarily of thematic and connective musical material based either on pre-existing musical material or on musical material specifically created for the eligible film (not original with the adapter). The Adaptation must be something other than a restatement of selected sections in their original form and must include creativity by expansion, contraction, reharmonization, or other alternatives in accommodating the material to the unique and specific demands of the motion picture.

The mere selection, editing, and use of material in its already existing form shall not be considered a valid Adaptation—nor shall the arrangement and orchestration of such musical material. Under the new rules, the adaptation score had to be submitted for consideration by the composer, not later than sixty days after the film's opening in Los Angeles.

If fewer than twenty scores were submitted, then only three would be nominated. If fewer than four, there might be no award given at all.

As you may have noticed, the new category name dropped the words "Song Score." In 1980, scores that qualified for "Best Original Score" included those that consisted of "a substantial body of songs," which is why *Fame* was eligible and in fact won the Oscar. In 1981 (possibly because of complaints over *Fame*'s songs beating its instrumental fellow nominees), the category was renamed "Best Original Song Score and Its Adaptation or Best Adaptation Score," and eight adaptation scores were submitted, including *Excalibur* by Trevor Jones, *Superman II* by Ken Thorne and *The Great Muppet Caper* by Joe Raposo—but only the latter two were deemed eligible and no award was given that year.

In 1984, the three nominees were all song scores, and the category name was suitably abridged to "Original Song Score," with Prince's *Purple Rain* songs beating *The Muppets Take Manhattan* and *Songwriter*.

The demise of the finalists system also led to some unexpected controversy for the Original Score category. For example, due to studio oversight, Ennio Morricone's score for *Once Upon a Time in America* was not submitted and was thus ineligible. Later, in 1986, Herbie Hancock's win for *Round Midnight* was also subject to dispute because of the large amount of pre-existing music featured in the film. The rules were amended so that the original score would have to be the dominating music element in the film for the movie to qualify, which has been referred to unofficially as "the Hancock amendment."

This amendment had its effect the following year, when Abigail Mead's *Full Metal Jacket* and Alex North's *The Dead* were both declared ineligible—*Jacket* because of the film's reliance on period songs, and *The Dead* because of North's use of folk melodies in his score.

1990s

THE SILENCE OF THE SONGS

With the screen musical virtually dead, the "Original Song Score" category was retired. However, *Little Shop of Horrors*' songwriters Howard Ashman and Alan Menken led a revival of the animated musical in the late '80s/early '90s, with animated films copping the Original Score Oscar in 1989, 1991, 1992 and 1994. It was felt that song scores had an unfair advantage, even though, technically, Menken was being honored for his incidental music, not his songs.

To counteract this trend, wherein Disney's feature-length cartoons seemed to have the lock on the Score Oscar, the Academy briefly created a new category. It was not quite a new incarnation of the Adaptation category, since actual Adaptation scores are few and far between these days (James Horner's controversial referencing of classical themes doesn't count), so the Academy joined musicals with "Comedy Scores" to create "Best Original Musical or Comedy Score" in 1995. Unfortunately, this new category caused confusion of its own, as the dividing line between a comedy score and a dramatic score can be awfully hazy. To draw from specific examples, what makes *The American President* a comedy score and *Pleasantville* a dramatic score?

In the four years of the new category, only one song score actually won—fittingly, Alan Menken's *Pocahontas*. The following three awards went to non-musicals: Rachel Portman's *Emma*, Anne Dudley's *The Full Monty* (which many film music fans feel won its award for its use of pop songs and not for

Dudley's contribution) and Stephen Warbeck's *Shakespeare in Love*.

In 1999, the category was retired, Dramatic and Comedy scores were once more considered in the same category, and the universe was at peace.

2003

THE GANGS OF HOLLYWOOD

This year's Original Score nominations are an unusually impressive group: *Frida*, by Elliot Goldenthal; *The Road to Perdition*, by Thomas Newman; *Catch Me If You Can*, by John Williams; *Far From Heaven*, by Elmer Bernstein; and *The Hours* by Philip Glass. The only nomination that I take issue with is *The Hours*, which (unlike many people) I neither love nor hate, but which remains an honorable effort by a highly respected composer. This year sees Glass' second nomination, Goldenthal's third and fourth (for song), Newman's fifth, Bernstein's 14th, and Williams' 42nd.

I'm still surprised that *The Two Towers* didn't make the cut, but there may have been some confusion over its eligibility. (See Jeff Bond's accompanying article on the sequel score controversy, now raging at an Academy Screening room near you.) Shore's carefully interwoven approach to the score doesn't introduce new themes as dramatically as Williams does in his own series scores. Mostly, I'm disappointed that *Towers* wasn't nominated, because, overall, Shore had such a strong year, including *Spider*, *Panic Room* and *Esther Kahn* (though *Kahn* was released in Europe too long ago to be eligible here).

Thinking about which scores didn't make it just reminds me what a terrific year it was for film music. Among the first-rate, non-nominated scores: *Signs*, *Minority Report*, *The Sum of All Fears*, *About Schmidt*, *Ice Age*, *Spider-Man*, *Enigma*, *Goldmember*, *The Country Bears*, *The Ring*, and, of course, the new *Star Wars*, *Star Trek* and *Harry Potter*. I'm pleased that the *Frida* song was nominated, though as a respected director of stage and screen, Julie Taymor may find it odd that her first Oscar nomination comes as a lyricist. I'm sorry that "Gollum's Song" didn't make the cut and relieved that "Die Another Day" was omitted. It's bad enough that none of John Barry's Bond songs were ever nominated; it would be worse if Madonna's song, regarded by many (including, of all people, Elton John) as the worst theme song in the series, was.

So as you gather your friends and overly sugared and/or salty TV snacks for the film geek's equivalent of the Super Bowl on March 23, I hope you have enjoyed—or, at the very least, tolerated—this manifestation of my year-round obsession with Oscar. Until next year, keep listening as you watch.

FSM

The author would like to thank Libby Wertin and the rest of the staff of the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences for their invaluable help, without which this article would not be possible. Substantial portions of this article originally appeared on the *Film Score Monthly* website in July and August 2002, and were adapted for this article. "Oscar" and "Academy Awards" are registered trademarks of the Academy of Motion Picture Arts and Sciences.

CURSE of the SEQUEL

**The Motion Picture Academy Music Branch debates
the eligibility of film score sequels.**

By JEFF BOND

Last year Howard Shore's *The Fellowship of the Ring* won the Academy Award for Best Original Score, an achievement that should have been satisfying enough on its own—except for the fact that Shore had two more *Lord of the Rings* scores in his quiver. Shore seemed poised to walk in the footsteps of John Williams, whose follow-ups to *Star Wars* and *Raiders of the Lost Ark* (successively, *The Empire Strikes Back*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi* and *Indiana Jones and the Last Crusade*) were all nominated for the Original Score Oscar.

As it turns out, Shore's 2002 score to *The Two Towers*, the second in Peter Jackson's *Lord of the Rings* trilogy, didn't receive a nomination. Shore's score had some tough competition: John Williams' *Catch Me If You Can*, Elmer Bernstein's *Far From Heaven*, Philip Glass' *The Hours*, Elliot Goldenthal's *Frida* and Thomas Newman's *The Road to Perdition*, all of which won nominations. But some suggest that *Two Towers* failed to garner a nomination because of voter confusion that arose when members of the Music Branch moved to eliminate it from consideration by tightening restrictions on sequel scores. In fact, there have always been rules against incorporating music from previous scores, or other sources, into an eligible original motion picture score. One notable exception was Nino Rota's original score to *The Godfather*, which was withdrawn from eligibility because Rota reused themes from his 1957 score to the film *Fortunella*. Oddly, Rota and composer Carmine Coppola won Best Original Score for their follow-up, *The Godfather, Part 2*—seemingly an adaptation of an adaptation. In fact, the Music Branch of the Academy had a "Best Adapted Score" award in place for just such exigencies (Elmer Bernstein received a nomination in this category when he adapted his score for *The Magnificent Seven* for the 1966 sequel, *Return of the Seven*), but that award was retired by the end of the 1970s, before big budget sequels came into vogue.

Categorically Denied

Williams' high-profile franchise scores tweaked the original-score definition even further: Both the *Star Wars* and *Indiana Jones* scores not only reused themes from their original efforts, but often rehashed entire main- and end-title cues. In the case of *Return of the Jedi*, Williams adapted long stretches of action material from the first *Star Wars* score. Williams had to go down the same road with the *Star Wars* prequel scores and his *Harry Potter* sequel, *Harry Potter and the Chamber of Secrets*. Williams withdrew both the latter and his second *Star Wars* prequel, *Attack of the Clones*, from Academy consideration this year.

New Line Pictures, which distributes the *Lord of the Rings* films, has argued that 88% of Howard Shore's *The Two Towers* score is original material and that eliminat-

ing it from consideration would have been unfair. But when a sequel score competes using melodies that have taken a year or more to sink into the minds of listeners, does that constitute an unfair advantage? Danny Elfman, who has scored such sequels as *Batman Returns* and *Men in Black II*, thinks it may. "If it's a sequel, there might only be one theme that plays for two minutes that wasn't in the first movie, and so everything [the Academy is] hearing isn't part of the score that would qualify," Elfman says. "On *Batman I* took the main theme into the second movie, and I was constantly weaving that into the new themes for Catwoman and the Penguin. Any epic score has to keep bringing you back to something without banging you over the head with it; you try to do it inventively in the sequels. Had *Batman* got nominated I would not have thought that *Batman Returns* would have honestly been a contender because the heart of that score was very much taken from the original."

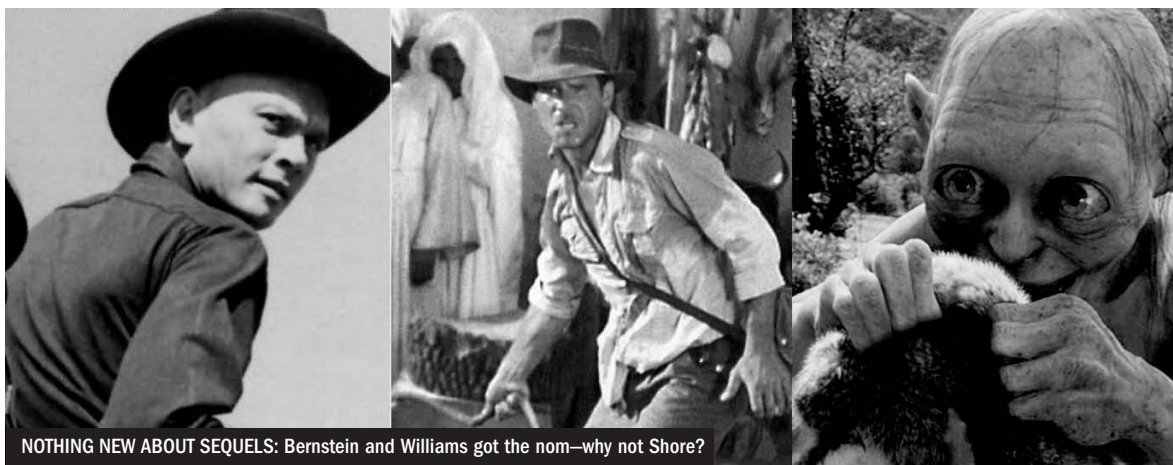
Ear of the Beholder

Producer Tom De Santo (*X-Men*) suggests that the issue is far too subjective to quantify. "I think it's ludicrous. Anyone who listens to John Williams' score for *Star Wars* versus the score to *Empire* realizes that, yes, he takes elements from *Star Wars*, but he really expands on that. In a weird way, [disqualifying sequels might] psychologically handcuff the composer because he may not want to take an element from a previous score and develop it because it may make his work ineligible. I would look at a sequel on its own merits. Anyone who compares *Star Trek: The Motion Picture* and *Star Trek II: The Wrath of Khan* [sees] it's apples and oranges—different story, different storytellers and a different film. Just because you're trying to create a larger story doesn't mean it's not valid all the same."

Paul Broucek, president of music at New Line Pictures, sees the recurrence of themes from *The Fellowship of the Ring* as a necessary—but minor—component of the *Two Towers* score. "It's thematic materials you would establish in a trilogy like this, but these materials are redeveloped and revoiced in a brand new score that's totally newly orchestrated, arranged and recorded," he says. "It's not like we took cues from the last film. If they really feel that it's derivative and it's not a worthy piece and not of the scale and size and caliber it should be, I wouldn't agree, but that's their

determination. It's a long process determined by many elements."

That's putting it mildly. The Music Branch rules are complex, and the effort to quantify something as subjective as music has been a challenge to the Academy since its inception. The rules have undergone a number of changes in an attempt to keep the process fair and to avoid pitting highly dissimilar forms against one another. One effort in that regard was the creation of the "Original Musical or Comedy Score" category, which attempted to address the domination of Disney's Alan Menken in the Best Score category with films like *The Little Mermaid* and *Beauty and the Beast*.



NOTHING NEW ABOUT SEQUELS: Bernstein and Williams got the nom—why not Shore?

That category still put orchestral comedy scores up against collections of songs. "You would have a category that put *Yentl* up against *Trading Places*," says Charles Bernstein, current chairman of the Academy's Music Branch. "There was no way to keep it alive, and finally the Executive Committee submitted to the Board of Governors that they just couldn't support that any longer." Bernstein explains that the music rules are re-assessed on a yearly basis. "Every year a chairman is appointed by the president of the Academy and a committee is assembled. It's reconstituted every year, and this committee, given the rules of that particular year, sits down and adjudicates various issues as best it can. A lot of this comes towards the end of the year, when most of the product is in. It's not so much that the Academy takes a position; it's that a committee of peers, composers and songwriters gets together and tries to apply the rules as best it can. The Academy doesn't have an official position, so to speak—these are judgment calls made each year."

Bernstein says that it's impossible to set a specific percentage of music that must be original to a given score, and that committee members must use their own expertise—and a thorough examination of the score's cue

sheets—to determine how original the score's basic "thrust" is. "Often there can be a lot of music that's pretty inaudible, basically synth pads, and it can eat up a lot of minutes, but then maybe there's eight minutes of really stellar foreground thematic stuff that the viewer hears," Bernstein notes. "Let's say that eight minutes is tracked music and there's 30 minutes of non-thematic pads. Professionals listen, look at the cue sheets and make as fair a judgment call as they can as to whether the thrust of that score is the achievement you're hearing or whether what you're hearing is not the achievement-worthy aspect of the music. There has to be some process to sort that out."

History Is No Judge

While it was reported that the Music Branch was undertaking rule changes that would eliminate sequel scores from consideration altogether, Bernstein says that's not the case. "There's no attempt to say that a sequel shouldn't be recognized," he says. "The issue is that [with] this award, the achievement is the creating of new material—that's why the Oscar is more valuable than any other award. If the score isn't original, if the hard work of writing themes and deciding on a style has been done and made eligible before, that's the moment when that thing should be eligible according to the way the branch thinks. After that it's no longer original—the style and the themes have already been exposed."

While Bernstein acknowledges that sequel scores in previous years received different treatment, he doesn't believe that approach should automatically be applied to current work. "It doesn't make a lot of sense to go back for historical precedent when the rules were different, the categories were different and the committee was different," he points out, noting that now, the controversy is over. "The branch has gone various ways on various scores; this year the feeling with *Two Towers* was let it be."

FSM

REVELLING IN THE MUSIC

AN INTERVIEW WITH GRAEME REVELL BY JAMES EPPLER

Graeme Revell may be one of those composers whose work is more recognizable than his name. Although his name alone may not ring any bells, his résumé is likely to prompt the thought, "Oh, of course, I know him."

Revell's fascination with sound began to take shape as he was working as an orderly in an Australian mental hospital. He began to record the sounds and rhythms of the vocalizations of the patients and incorporate them into his music. He also started recording the sounds of insects and industrial machinery and soon developed the industrial rock band SPK.

He lost his film scoring virginity with his haunting score for the 1989 Australian thriller *Dead Calm*. Since then there's been *Child's Play 2*, *The Hand That Rocks the Cradle*, *Strange Days*, *The Crow* and *The Crow 2*, *Spawn*, *The Siege* and *The Insider*, just to name a few. Recently, he's scored *Blow*, *Collateral Damage* and TV's *C.S.I.: Miami*. As for 2003, he's already started work on *Out of Time*, starring Denzel Washington, and is booked to score *Pitch Black II*, with Vin Diesel.

But his latest project is his highest-profile yet, the surprisingly successful comic-book film *Daredevil*, starring Ben Affleck and Jennifer Garner.

I had a chance to sit down with him at a recent film music symposium held at Texas Tech University.

Film Score Monthly: What made you change from playing in a band to writing film music?

Graeme Revell: I had really always wanted to [write film music]. It's not that I was just a complete fan that just wanted to be a film score writer. I was really inspired mostly by sci-fi movies, I suppose, and the way that music was used, like in Kubrick's *2001: A Space Odyssey*. I just loved the way that electronic music in particular was used with orchestral music to do something really interesting.

FSM: Is electronic/orchestral music your favorite medium to work in?

GR: Definitely. I love mixtures and doing different mixtures of classical music, world music, rock music and electronic music. Somehow, they all go together in my head. Once you have a picture in front of you, it seems to make more sense than just on a record.

FSM: Do you always let the images on the screen dictate what you write?

GR: Absolutely. It has to work. What's interesting is when you have a whole lot of people come into the room—producers, directors, studio people—and everyone agrees that something works. There's a language there, even though it's moving and extending through time; somehow that unspoken language evolves to where we can all understand it at the same time.

FSM: What kind of deadlines are you faced with? Are you forced to write quickly sometimes?

GR: Yes, it's ridiculous sometimes, which is really disappointing because when people are evaluating the work, they don't realize that there were some restrictions in place. You often see reviews of people's work that are somewhat unkind, but as a composer, you know that there was probably something that caused that to happen—whether it was a directorial decision or something else, but it is usually deadlines. We have to produce sometimes the equivalent of symphonies in as little as a week. You're not going to write great stuff in that kind of situation.

FSM: Do you find it difficult to continually write music that is fresh and original when you have those kinds of deadlines imposed on you?

GR: Very much so. What happens is you tend to loop pre-existing sounds and sort of construct what's like a kit-

car where you have the components and you sort of build them up into something that works for the film or that gives it energy or roughly follows the emotions. What I think does happen is the thematic consistency tends to disappear because it's quite difficult to write a theme and to write all the variations of it. It's just much easier to go to the "grab bag" of material that you have in CD-ROMs and things of that nature. So I would say that's what suffers the most when you're under deadline. *Tomb Raider* was a classic example. I listened to it again the other day, and I remember I had to do that one in eight days.

FSM: You would have fit in nicely, *GoldenEye* being a very electronic soundtrack.

GR: I think that it may be one of the more difficult jobs in film music, actually, because the original was so successful, so brilliant, that they just prefer to pay homage to that score. It's very difficult to be original and pay homage at the same time.

FSM: Can you look back and think of any jobs that you were passed over for but really coveted?



MAN OF ACTION: Revell regards a sampler of his scores (clockwise from bottom left): *Collateral Damage*, *Blow, Below*, *High Crimes*, *Spawn*, *The Saint*, *Daredevil*, *Tomb Raider* and *The Siege*.

FSM: You've had the pleasure of working with some big-name directors. Tell me about some of the good experience you've had with directors you've worked with.

GR: Well, I was really lucky to have started with Phillip Noyce and George Miller back in Australia. They're two really talented guys. It was a great way to start. I also enjoyed working with John Woo and Curtis Hanson.

FSM: There was a rumor that you were almost selected to score the James Bond film *GoldenEye* in 1995. Is there any truth to that?

GR: I'm not sure that I was that close because the decision on who to hire is controlled by Broccoli and the producers of the franchise, and it's very much a British thing. But [director] Martin Campbell did tell me that they wish that they had hired me.

GR: [Laughs] Yeah, hundreds. I still would really like the chance to work more on adult dramatic films. But it's very hard to make the transition from one job to another. I do go out of my way, though. For example, I worked on a film earlier this year called *Human Nature*, which really is a fantastic film. I had the best time of my life—of my career, really. Unfortunately, it didn't do very much business. I got to work some with Charlie Kaufman (writer of *Being John Malkovich* and *Adaptation*), and it was just really a pleasure to work on something that was so bizarre.

FSM: Have you ever had a stiff disagreement with a director over an impression of a scene where you thought the music should sound one way but the director thought it should sound differently?

GR: I'm pretty flexible. If somebody says that they see a scene dif-

ferently, I usually take it as a really interesting challenge for me to be able to see it the same way. If I am able to create music that actually does change the impression, then I'm very happy. No, I never really disagree. I just prefer not to have the stress of an argument.

FSM: *Daredevil*, being a superhero movie, will likely spawn several sequels. When you sat down to write the score, did you feel a certain pressure to write an unforgettable "superhero theme"? Like Williams did with

Superman, for example?

GR: Yes I did write a "hero theme," although I think *Daredevil* is a much darker, more sophisticated movie than many of the other superhero vehicles. So a fanfare/march approach would have been cheesy. The "Daredevil" theme gets many different treatments, from orchestral (titles) to rock ("Daredevil's Transformation") to drums and bass ("Sparring Match With Elektra").

FSM: On the pop album, you share credit with Mike Einziger. How did the two of you work together or complement each other's efforts?

GR: I very much enjoyed working with Mike Einziger, who played guitar at several points in the score, for the pop album and on the score record. His talents definitely took the energy level of the action cues and "feel" of the love theme to a different level. It was an experience I would definitely like to repeat.

FSM: You also scored *The Crow*, another superhero movie of sorts. How did your work on *Daredevil* differ from that of *The Crow*? Does the dark or gothic factor play an important role?

GR: This is an interesting question for me. I think I was hired by Mark Steven Johnson because *The Crow* was one of his

music. I also said that I really wanted the music for his film to be unique, in the same way that he had achieved a unique look while shooting, and he agreed. So this was very liberating. *Daredevil* is dark but it is not overly gothic, and the character really feels pain both physically and emotionally. So it gives some great opportunities for variation on the usual superhero fare.

FSM: Do you fear that you have been packaged and labeled as a sci-fi/horror/action composer?

GR: No, because I really never want to stop doing those kinds of films. Musically, you can be so creative in that genre. Whereas with drama you are sort of working with a very limited set of chords, because as film watchers we have come to respond to certain types of chords and certain types of sequences. So if you move outside of those, you usually fall out of the scene. It's fairly restricted musically.

FSM: How do you feel that you have grown and changed as a writer since you began a little over a dozen years ago?

GR: I was pretty green when I started, but I think that I've grown little by little. I feel that I have contributed a lot to the type of film scoring that is being done in the sense of electronic and world music, which has almost become a common language by now, really. I love working with new technology and trying to extend it further.

FSM: The way that movies are made is constantly changing in every aspect. How do you see music changing in the years to come?

GR: I think that it is becoming more and more electronically based. There seems to be a bit of a switch happening—it's a slow one, but if you look at the history of films, there was a period like in the '50s when everything was very overwrought and romantic and lush; it just wouldn't play today and audiences would laugh at it. Then there was a period in the '60s when there really wasn't much attention to detail in the scene. There was just sort of a cool vibe thing happening. In the '80s it was very big on orchestral music and much attention was paid to detail. I think that now we might be going back to the '60s style of scoring where we have a lot of electronic bands sort of doing that cool vibe thing again, a lot of action being propelled electronically rather than paying much attention to detail in the scene. I think that that's the trend for the future: a lot more of a pop/electronic/rock approach to things. People are just looking for something different.

FSM: When you're dead and gone, and people look back at composers of your era, how do you want to be remembered?

GR: Well, I think that there is just still so much more that I could do. I guess I'd like to be remembered for the contributions I've made in bringing in different kinds of music. I like to think that there is some depth to what I am doing that relates to the core of a story. That kind of thinking is what I would like to be remembered for. **FSM**

GRAEME MATTER

A Selected Filmography

Daredevil	2003	●	▶
Below	2002	●	
High Crimes			
Collateral Damage	2001	●	
Lara Croft: Tomb Raider		●	▶
Anne Frank (TV)			
Human Nature		●	
Blow			▶
Dune (TV)	2000	●	
Red Planet		●	
Titan A.E.			▶
Pitch Black			
Idle Hands	1999		▶
The Siege	1998	●	
Bride of Chucky			▶
The Negotiator		●	
Spawn	1997		▶
The Saint		●	
The Crow: City of Angels	1996	●	
The Craft		●	
Strange Days	1995		▶
The Basketball Diaries			▶
Street Fighter	1994	●	
S.F.W.			▶
The Crow		●	▶
No Escape			
Hard Target	1993	●	
The Crush			
Body of Evidence		●	
The Hand That Rocks the Cradle	1992	●	
Until the End of the World	1991		▶
Dead Calm	1989		

▶ Song album released with less than 10% score ● Score on CD

favorite score soundtracks. But when we met I begged him not to temp track with that score. For some time I have been hearing people complain about temp tracks and it has been boring me to death! If a composer truly cares about the originality of the film he is working on and doesn't want to lazily repeat himself, there is always this option. I spoke to Mark and explained that from my observation it is very difficult if a film is temped with one's own music and it works, not to just repeat that

SCORE

REVIEWS OF CDS

CLASSIC ★★★★★
GREAT ★★★★
GOOD ★★★
BELOW AVERAGE ★★
WEAK ★

Gangs of New York ★★★

HOWARD SHORE, VARIOUS

Interscope 06949 3565-2

18 tracks - 56:13

There have been a lot of rumors floating around regarding this soundtrack. Some of the following turned out to be true, while others are...well, less true: First came the hint/rumor that Elmer Bernstein's original score was being discarded because of pressures from a higher-up at Miramax; another had Scorsese using existing cues (à la *Casino*); then came the one about Howard Shore being hired to replace Bernstein; better yet, Shore's contribution would actually come from an existing work; and, finally, the Oscar campaign touts Shore's work as "Best Original Score." Whew! What's one to believe? Ultimately, the politics don't really matter. Let's take a look at the end product.

Gangs of New York had a painful gestation period before finally hitting the screen in December of 2002. It was originally slated for a late 2001 release, but the terrorist attacks on NYC and the claim that Scorsese wanted to do more work on the film caused a postponement (plus, firefighters weren't portrayed in the finest light in the film). The movie is "inspired" by the 1928 book by Herbert Asbury and recounts a period of gang violence in the Five Points section of New York in the mid-1880s.

The movie is chock-full of source music that Scorsese uses to great effect. Ranging from Irish folk songs to Chinese opera, the music highlights the diversity of the Five Points. Scorsese's use of non-period music, especially during the first bloody battle, may

seem anachronistic, but it's in keeping with analogous scenes in *Goodfellas* and *Casino*. Similarly, the bluegrass cane fife player Othar Turner's 2000 recording of "Shimmy She Wobbles" plays cathartically beneath a pre-battle sequence. There's also a beautiful original song from U2 (for the end titles), which addresses the themes of the movie and adds a post-9/11 tribute to New York City.

Howard Shore's music is culled from his concert work *Brooklyn Heights*. Three sections of this piece (totaling about seven minutes) are excerpted on the album. The music is haunting works well in the film. More importantly, it works very well in this film. The first excerpt is the one that's used most often in the movie, repeated countless times. The vocal-driven third section is especially elegiac.

As for Bernstein's rejected score, we may never know how different it was from Shore's concert piece. Regardless, judging by

Bernstein's work on Scorsese's *Bringing Out the Dead*, the composer can meet most any challenge.

The *Gangs* CD captures the movie well enough, but its schizophrenic mix may be a little jarring for the casual listener. Like the movie itself, the album will appeal to some, but not all.

—Cary Wong

Chicago ★★★ 1/2

JOHN KANDER, FRED EBB,
DANNY ELFMAN

Epic/Sony Music Soundtrax EK 87018

18 tracks - 70:06

After the success of *Moulin Rouge*, Hollywood dips its toes back into movie musical waters. But instead of something revolutionary (like the still-languishing film version of Jonathan Larson's *Rent*), we get the film version of the 1975 musical *Chicago*, a throwback to the last gasps of the movie musicals, when everything seemed to be coming up Bob Fosse. Like in Fosse's *Cabaret* and *All That Jazz*, the songs are edgy, the subject matter slightly distasteful and the choreography more angry than joyful. (In fact, it may have been Hollywood's inability to fully grasp Fosse's genius that was partially to blame for the '80s movies' ridiculous idea that "Broadway = aerobics." This notion gave rise to such trash as *Stayin' Alive*, *Showgirls* and the choreography of Debbie Allen. But I digress.)

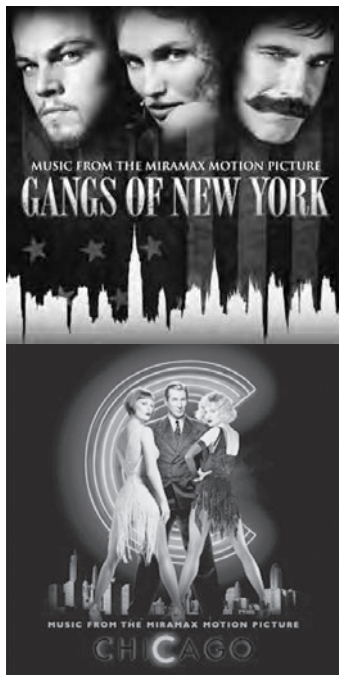
Where *Moulin Rouge* looked back in order to go forward, *Chicago* feels like it could have actually been made in the 1970s. It doesn't feel very revolutionary at all. In fact, *Chicago* is probably the safest possible choice.

Which is not to say *Chicago* isn't a great movie. It was certainly

one of the most exciting things playing at multiplexes in 2002. I cannot imagine a better filmed version of this show (maybe if it had a better singer in the Richard Gere role). They even solved the main problem of the musical that had hindered its leap to the big screen. *Chicago* is essentially a burlesque show where characters present themselves to the audience while the plot chugs along in the background. The filmmakers make a masterful choice by turning the songs into parts of the main character's imagination. The songs are thus better incorporated into the plot, which is brought to the forefront.

The show concerns Roxie Hart (a surprisingly good Renée Zellweger, sounding like original Broadway Roxie, Gwen Verdon), the 1920s murdering wannabe singer who, with the help of her slick lawyer Bobby Flynn (Gere), manipulates the scandal-hungry press to win public sympathies. Everything that happens to her in prison or in court is enhanced in her mind as musical numbers. Of course, this doesn't work so well when the action takes place away from her (as in the ill-placed "Mr. Cellophane"). This is probably why the non-Roxie-centric "Class" was cut from the movie (but mercifully left on the album).

There's nothing to complain about in the songs. Almost every one is a gem, pointing to the genius of the songwriting team of John Kander and Fred Ebb. From the lethally funny set piece "Cell Block Tango" to the cynically cheerful "Razzle Dazzle," the movie presents its songs with a glee and joy that only a theater director like Rob Marshall could bring. The most famous number is still "All That Jazz," and the fan-



tastic Catherine Zeta-Jones' Velma Kelly goes for broke in the opening number. Someone should write a musical just for her.

The CD is a great keepsake, including an original Kander and Ebb song ("I Move On") and the pithy two tracks of Danny Elfman's score (totaling seven minutes of music), which has a jazz/big band feel similar to his work on *Dick Tracy*. Also, like *Moulin Rouge*, we have the inclusion of pop songs "inspired" by the movie. In this case, there's a female rap version of "Cell Block Tango" (a goofy update of the song) and a throwaway number by rising pop diva Anastacia. Thankfully, both appear at the end of the CD.

—C.W.

25th Hour ★★★

TERENCE BLANCHARD

Hollywood 2061-62383-2

15 tracks • 57:10

Spike Lee's latest "joint" is a coming-of-age story in which a convicted heroin dealer realizes, over the course of his last day as a free man, that his life has been ruined and he's to blame. To emphasize the tragic aspects of this scenario, Lee sets the story in New York shortly after 9/11. The director also uses the film's soundtrack to great effect, surrounding the fallen man and his city with jazz trumpeter Terence Blanchard's melancholy score.

Unfortunately, this music's emotional force largely disappears when it is removed from the visual contexts of Lee's story. This may be because Blanchard relies heavily, almost obsessively, upon a single, simple motif, a contrapuntal arrangement that sets a rising melody against a falling one. In the picture, the constant reiteration of this figure is effective, because it augments the drug dealer's sense of isolation and his inability to escape from the consequences of his past. Outside of the picture, however, it's just repetitious.

Fortunately, Blanchard does

interpret his ubiquitous theme through diverse styles (ranging from cool jazz to Irish folk), and this variety softens the score's monotony a bit. He also fuses styles, and the results are gratifying. With "Open Title," the album's prettiest cut, he grafts the "Arabic vocals" of Cheb Mami onto a wall of symphonic strings and winds. In the middle of "Fu Montage," a composite of cues, he lays a piano blues part over hushed drums and French horns to create a rich, elegiac sound that pays homage to New Orleans funeral music. Occasionally, he also loosens the score's rhythms, allowing the music to drift to interesting places as he and his players improvise. On "Double Happiness," for instance, Blanchard's muted trumpet and Brandon Owens' bass float and dart through the air like hummingbirds. As pleasant as these moments are, they're still variations upon a single theme that receives far too much attention and loses its charm after a few tracks. It's difficult, of course, to blame Blanchard for taking this route, since it works better with picture. But recommending this album without reservations isn't easy.

—Stephen Armstrong

Evelyn ★★★

STEPHEN ENDELMAN

DECCA 440 064 851-2

18 tracks • 43:49

The score to Bruce Beresford's latest bittersweet melodrama is itself bittersweet, although not especially melodramatic. Stephen Endelman uses a light touch for the most part—with charming cue titles such as "Grandpa's Angel Rays" and "The Parting Glass"—certainly the right approach to take with a film that threatens to become heavy-handed at any moment. Endelman's previous credits include *Tom and Huck* and *The Englishman Who Went Up a Hill but Came Down a Mountain*; here, he

combines summery orchestral dashes with traditional Irish tunes. The two elements complement one another perfectly.

The soundtrack CD also includes "Sitting on Top of the World" from Van Morrison, which starts things off nicely low-key. Even though Morrison has nothing directly to do with the rest of the music, Endelman's score follows a similar aesthetic. When he uses a familiar Irish tune for "The Nuns," it's not in the least distracting from the material that comes before or after; the subsequent "The First Judgment" is sweet without becoming saccharine. It's "On the Banks of the Roses" and "The Parting Glass" that provide the greatest treat. Pierce Brosnan, who plays the title character's father Desmond, sings—and not badly, either. Granted, he might not be ready to front the Grogan Family, who provide the traditional tunes, but he'd easily hold his own in a pub.

Endelman's score is subtle; "Desmond Loses" is an understated bit of writing that catches the ear without being overwhelming. While you aren't likely to find yourself humming any of *Evelyn* after the CD's stopped spinning (with the possible exception of some of the delight-

ful jigs), it's a pleasant, diverting and solidly constructed score, with many delicate and warm touches.

—Genevieve Williams

The Pirate (1948) ★★★★★

COLE PORTER

Rhino Handmade RHM2 77628

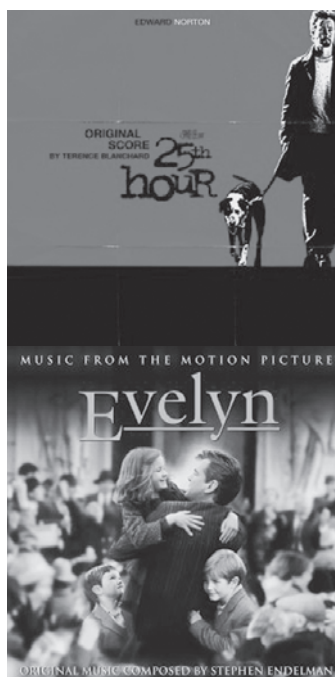
19 tracks • 68:57

During a recent stay at New York's Waldorf-Astoria Hotel (not a regular occurrence for this impoverished freelancer), I had an opportunity to psychically commune with the late Cole Porter (1891–1964) via his weathered Steinway piano. Although unceremoniously stashed in a corner of the lobby, this antiquated grand still seems charged with an otherworldly life force, as though those ivories couldn't possibly calm down after creating such extraordinary history.

Part of that legendary legacy was Porter's score for the 1948 MGM musical *The Pirate*. If a movie can be both boldly brilliant and wildly uneven, it would be this sumptuous, flawed masterpiece. Alongside director Vincente Minnelli's equally audacious 1945 cult extravaganza *Yolanda and the Thief*, *The Pirate* is an unusually vibrant blossom with a daydreaming 19th-century heroine at its Technicolor center.

Based on S.N. Behrman's mildly successful non-musical play, this sly swashbuckling spoof was refashioned to showcase Metro's reigning musical comedy talents, Judy Garland and Gene Kelly. Porter provided an original score with the archly inventive lyrics that were the composer's calling card—in Kelly's solo, "Nina," Porter outdoes himself by including "schizophrenia," "neurasthenia," and "gardenia" in the delightfully deranged rhyme scheme.

Despite Porter's dazzling, acrobatic wordplay, the score, like the film itself, is oddly lopsided and produced only one certified classic, the raucous "Be a Clown" (the melody of which was later "appropriated" by producer



Arthur Freed for "Make 'Em Laugh" from *Singin' in the Rain*.) Still, there are a number of exquisite compensations.

Although Garland was an emotional wreck during production of *The Pirate*, she remained the consummate performer, thrilling listeners with the rousing camp anthem, "Mack the Black" and giving a poignant rendition of the overlooked ballad "Love of My Life."

The instrumental "Pirate Ballet," arranged by Lennie Hayton and gloriously orchestrated by Leo Arnaud, is the commanding, testosterone-drenched centerpiece of the film and this audio collection. Even divorced from the indelible image of a sinewy Kelly romping in snug buccaneer briefs, this track retains every ounce of its primal potency.

This Turner Classic Movies Music/Rhino Handmade version of the soundtrack is characteristically meticulous, with most of the selections presented in surprisingly rich stereo. The enhanced fidelity is a dramatic improvement over the Sony Music Special Products edition released in 1991 (that issue included choice snippets of dialogue). I'm sure Judy, Gene and the incomparable Cole would be exceedingly proud.

—Mark Griffin

Zoo (1988) ★

MARCO WERBA

Hexacord HCD-15 • 14 tracks - 40:02

Cristina Comencini's *Zoo* involves the fantastical dreams of Martina, an 11-year-old girl whose father works in Rome's zoo. The film revolves around Martina and a wild 14-year-old boy who roams the zoo at night performing various acts of vandalism. I'd tell you more, but the information in the liner notes is translated so poorly that it's hard to sort out. It's safe to say that at some point an elephant saves both kids.

Sadly, there is no elephant to save Marco Werba's score. The

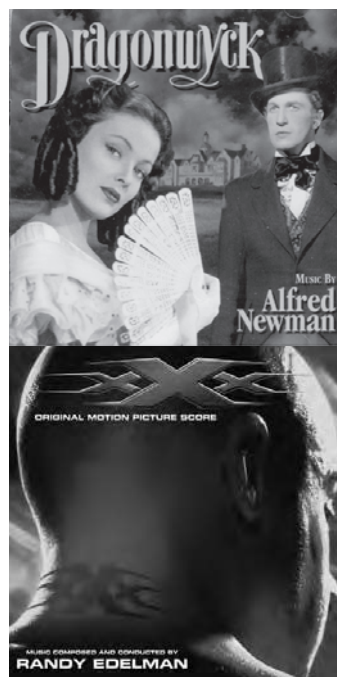
opening title track is a passable blend of Vangelis-like electronica and traditional scoring. Afterward we get a heavy dose of what the score's really about.

"L'inseguimento" relies on harp and what sounds like synthetic instrumentation played in an endless loop. This writing is also on display in "Martina's Theme," more a "sound" than a musical concept.

In all, the music has a chamber quality that makes it sound far more intimate than something one might expect from a fantasy film of this nature. There's nothing inherently wrong with this choice, but the nature of most of the writing begs for more diversity in orchestration. And it doesn't help that Werba's ideas never really develop. His tension-building motifs are not that interesting over the 20 or 30 seconds it takes for them to play out—you're basically just waiting for him to find his way out of each rut. Someone like Angel Illarramendi, whose score for *Yoyes* (2001) is a recent example, finds ways to create tension by continually evolving an idea and by expanding his orchestrational choices. Werba never alters the timbre of the sound enough to be interesting.

Hexacord has included two bonus tracks: Francesca Russo sings a version of the title song, "Vai, te ne vai." Well, at least she tries to sing, resurrecting the ghost of Marlene Dietrich in a putrid vocal rendition. A dry and poorly recorded live concert version of the main theme (Antonio Cericola conducting the Mario Nascimbene Orchestra, with horrid string intonation) is also included. Since the album has the "original" opening and final title track and a piano version, you are basically paying to hear 18 minutes of the same piece of music. There are very few main-title themes that I would want even eight minutes of on one disc, and this certainly is not one of them.

—Steven A. Kennedy



XXX ★★★½

RANDY EDELMAN

Varèse Sarabande

15 tracks - 36:56

Every time I hear a new Randy Edelman score (either at the movies or on CD), I always cross my fingers hoping that there is a theme. Every so often, Edelman comes up with a theme that not only works well in the movie, but is almost shockingly melodic and memorable. This is why he is dubbed the unofficial king of the movie trailers. From *Dragon* and *Dragonheart* to less action-oriented fare like *Come See the Paradise* and *While You Were Sleeping*, it's usually the presence of this kind of powerhouse theme that makes or breaks an Edelman score.

XXX is Edelman's sixth collaboration with director Rob Cohen. The composer has always provided nice themes for Cohen, even in lesser movies like *Daylight* and *The Skulls*. XXX is standard action fare from start to finish, which ironically is livened up only by Vin Diesel's deadpan delivery. As for Edelman's contribution, XXX has two themes, one action-oriented, the other more romantic. The themes are found most prominently in "Czech

Cavalry" and "Elena." The former is a hypnotic and bold anthem that will likely show up in a movie trailer near you...real soon. The love theme has a feel similar to Brad Fiedel's *The Terminator*.

Even though the first soundtrack release for XXX was a 2-CD set, it didn't have a single score cue. But just in time for the DVD release, Varèse Sarabande released the score, music that anyone could embrace. Brimming with action cues (with requisite electric guitars), XXX is a rewarding listen, from Edelman's effective East European string motif to the relentless, driving energy of such cues as "Motorcycle Assault."

—C.W.

Dragonwyck (1946) ★★★★★

ALFRED NEWMAN

Screen Archives Entertainment

SAE-CRS-0006

28 tracks - 79:53

Screen Archives' Craig Spaulding has done it again with another fine Alfred Newman release. Now that FSM is concentrating on MGM releases, it's nice to have a dedicated producer still working on Fox's plentiful catalog. The newest title is *Dragonwyck*, a gothic melodrama featuring Vincent Price and Gene Tierney, one of Hollywood's all-time most beautiful leading ladies.

Dragonwyck is not as melodically accessible as, say, *The Song of Bernadette* or *Wuthering Heights*. It's akin to an Alex North score, where multiple listenings will reward you with more subtle variations on the many motifs.

The lengthy score contains several elements, including a number of lovely pastoral passages reminiscent of Newman's earlier work on *How Green Was My Valley*, intense melodrama, and moody suspense. There are also several fine waltzes, wonderfully evocative of the period, some of them anachronistically written by the Strauss family several years after the movie takes place!

(continued on page 43)

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NEW RELEASE:

Vol. 6, No. 4

THX 1138

LALO SCHIFRIN

Film released: 1970

Studio: Warner Bros.

Genre: Science Fiction

Silver Age Classics

CD released: Mar. 2003

Stereo • 55:45

George Lucas' first film is a startlingly original look at life in a dystopian future. Composer Schifrin adds a fascinating score ranging from avant garde soundscapes to cheeky plays on his Latin jazz of the '60s. The CD includes unused passages and is entirely in stereo. **\$19.95**



NEW RELEASE:

Vol. 6, No. 3

Home From the Hill

BRONISLAU KAPER

Film released: 1960

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Mar. 2003

Stereo/Mono • 79:26

Vincente Minelli's excellent Southern family drama is highlighted by a masterful score by Bronislaw Kaper, weaving together romance, tension and violence. All of the music from the film is present, plus bonus tracks and alternates. **\$19.95**



Vol. 6, No. 2

Ice Station Zebra

MICHEL LEGRAND

Film released: 1968

Studio: M-G-M

Genre: Military/Espionage

Silver Age Classics

CD released: Feb. 2003

Stereo • 79:20

This '60s Cold War nailbiter is enhanced by Legrand's offbeat, epic scoring for a 75-piece orchestra. Remixed for superior sound, and resequenced into film order, this dramatic score gets the deluxe treatment with over twice the music on the original LP—in stereo. **\$19.95**



Vol. 6, No. 1

Plymouth Adventure

MIKLÓS RÓZSA

Film released: 1952

Studio: M-G-M

Genre: Historical Epic

Golden Age Classics

CD released: Feb. 2003

Mono • 79:35

Miklós Rózsa's magnificent historical music for the 1620 voyage of the Mayflower, from his most fertile period of epic scoring. Includes the complete soundtrack as used in the film (47:00) plus a bevy of alternates (32:35). **\$19.95**



Vol. 5, No. 20
**Never So Few/
7 Women**

HUGO FRIEDHOFER/
ELMER BERNSTEIN

Film released: 1959/1966

Studio: M-G-M

Genre: WWII/Drama

Silver Age Classics

CD released: Jan. 2003

Stereo • 73:46

Two Asian-flavored classics on one CD; *Never So Few* (42:18) blends action and romance, while *7 Women* (31:27) is more introspective and character-driven, with a big, exciting title theme for the Mongol horde. **\$19.95**



Vol. 5, No. 19
Tribute to a Bad Man
MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Western

Golden Age Classics

CD released: Jan. 2003

Stereo • 50:30

Rózsa's rare western is sweeping, full of melody, and flecked with the brooding melancholy expected of a mature "psychological western." This fan favorite has been remixed from the original stereo masters. **\$19.95**



Vol. 5, No. 18
The Man From U.N.C.L.E.

JERRY GOLDSMITH, et al

TV Produced: 1963-67

Studio: M-G-M

Genre: Secret Agent

Silver Age Classics

CD released: Dec. 2002

Mono • Disc One: 77:05

Mono/Stereo Disc Two: 76:08

The first hit spy series on American TV features varied, jazzy, high-energy music. All of Goldsmith's scores plus scores by six others (including Fried, Schifrin, Scharf, Stevens) is represented on this 2-CD set. **\$24.95** same shipping as one CD



Vol. 5, No. 17
The Seventh Sin
MIKLÓS RÓZSA

Film released: 1958

Studio: M-G-M

Genre: Drama

Golden Age Classics

CD released: Dec. 2002

Mono • 59:26

This reworking of *The Painted Veil* inspired Rózsa to apply three of his signature sounds; film noir, exotic and epic film scoring techniques combine to create a unique and unmistakable score. Includes source music suite. **\$19.95**



Vol. 5, No. 16
The Prize
JERRY GOLDSMITH

Film released: 1963

Studio: M-G-M

Genre: Espionage

Silver Age Classics

CD released: Nov. 2002

Stereo • 72:37

The Prize is an early Jerry Goldsmith action-suspense gem for a Hitchcock-styled thriller. CD features complete stereo score plus source music and vintage re-recorded LP cuts. **\$19.95**



Vol. 5, No. 15
The World, the Flesh and the Devil
MIKLÓS RÓZSA

Film released: 1959

Studio: M-G-M

Genre: Science Fiction

Golden Age Classics

CD released: Nov. 2002

Stereo • 52:53

One of Rózsa's rare sci-fi scores (*Two men and one woman* struggle in post apocalyptic New York City), embellishes end-of-the-world loneliness and doom with romantic splendor. Premiere release of complete stereo score. **\$19.95**



Vol. 5, No. 14
The Green Berets
MIKLÓS RÓZSA

Film released: 1968

Studio: Warner Bros.

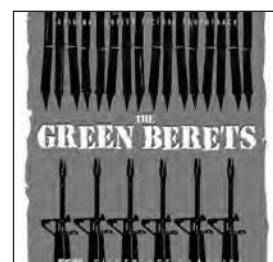
Genre: War/Adventure

Silver Age Classics

CD released: Sept. 2002

Stereo • 72:37

The first major American film to address the Vietnam conflict features a stirring symphonic score, befitting an action movie directed by and starring John Wayne. All of Rózsa's music is here (as well as "The Ballad of the Green Berets") in excellent stereo. **\$19.95**



□ Vol. 5, No 13

Scaramouche
VICTOR YOUNG

Film released: 1952

Studio: M-G-M

Genre: Costume Adventure

Golden Age Classics

CD released: Sept. 2002

Mono • 62:28

The last of the Golden-Age swashbucklers by Rafael Sabatini (*Captain Blood*, et al) gets a heroic and charming score by the prolific Victor Young. This premiere release includes all of the score, plus alternates, unused and source cues. **\$19.95**



□ Vol. 5, No. 10

I Spy

EARLE HAGEN

TV Produced: 1965-67

Network: NBC • Genre: Secret Agent

Silver Age Classics

CD released: July 2002

Stereo/Mono • 77:57

Five episode scores for groundbreaking series starring Robert Culp and Bill Cosby: "So Long, Patrick Henry," "The Time of the Knife," "Turkish Delight," "The Warlord" and "Mainly on the Plains." First three & theme in stereo; all OST, not LP recordings. **\$19.95**



□ Vol. 5, No 7

**On the Beach/
The Secret of Santa Vittoria**

ERNEST GOLD

Film released: 1959, 1969

Studio: United Artists

Genre: Drama, Comedy

Golden Age Classics

CD released: June 2002

Stereo • 70:59

Two scores from the films of director Stanley Kramer on one CD. *Beach* is a gorgeous symphonic score ingeniously interpolating "Waltzing Matilda"; *Secret* is a lyrical slice of "Italiana," with one bonus cue. **\$19.95**



□ Vol. 5, No 4

**The Man Who
Loved Cat Dancing**

JOHN WILLIAMS

MICHEL LEGRAND

Film released: 1973

Studio: M-G-M / Genre: Western

Silver Age Classics

CD released: Mar. 2002

Stereo • 65:37

A lost gem from Williams' pre-blockbuster career, during which he wrote melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 5, No. 1

Lust for Life

MIKLÓS RÓZSA

Film released: 1956

Studio: M-G-M

Genre: Biography

Golden Age Classics

CD released: Feb. 2002

Stereo • 61:51

Premiere of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**



□ Vol. 4, No. 18

**John Goldfarb,
Please Come Home!**

JOHNNY WILLIAMS

Film released: 1965

Studio: 20th Century Fox

Genre: Comedy

Silver Age Classics

CD released: Dec. 2001

Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



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□ Vol. 5, No. 12

The Gypsy Moths
ELMER BERNSTEIN

Film released: 1969

Studio: M-G-M

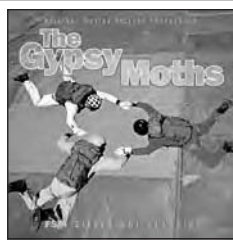
Genre: Drama

Silver Age Classics

CD released: Aug. 2002

Stereo • 61:08

This tale of barnstorming sky-divers contrasts robust, action-oriented cues and sweeping Americana with softer, bittersweet melodies. CD features complete underscore plus nightclub and marching band source cues. **\$19.95**



□ Vol. 5, No 9

The Prodigal

BRONISLAU KAPER

Film released: 1955

Studio: M-G-M

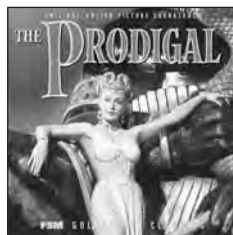
Genre: Biblical Epic

Golden Age Classics

CD released: July 2002

Stereo • 75:11

Complete stereo score for gargantuan biblical epic starring Lana Turner features male and female choruses, solos, source cues and thundering symphonic glory. Includes unused alternate cues. **\$19.95**



□ Vol. 5, No. 6

The Traveling Executioner
JERRY GOLDSMITH

Film released: 1970

Studio: M-G-M

Genre: Black Comedy

Silver Age Classics

CD released: May 2002

Stereo • 39:39

The main theme charmingly blends Americana, Dixieland and circus sound, but the score touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note in excellent stereo. **\$19.95**



□ Vol. 5, No. 3

Joy in the Morning
BERNARD HERRMANN

Film released: 1965

Studio: M-G-M / Genre: Romance

Golden Age Classics

CD released: Mar. 2002

Stereo • 46:33

Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. The complete score in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**



□ **VOLUME 4**, No. 20
**Farewell, My Lovely/
Monkey Shines**

DAVID SHIRE

Film released: 1975/88

Studio: M-G-M

Genre: Film Noir/
Suspense

Silver Age Classics

CD released: Jan. 2002

Stereo • 73:48

Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ Vol. 4, No. 17

Broken Lance
LEIGH HARLINE

Film released: 1954

Studio: 20th Century Fox

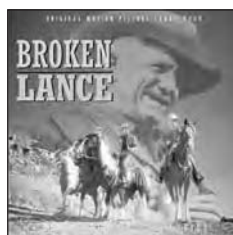
Genre: Western

Golden Age Classics

CD released: Dec. 2001

Stereo • 38:41

Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



□ Vol. 5, No 11

Above and Beyond
HUGO FRIEDHOFFER

Film released: 1952

Studio: M-G-M

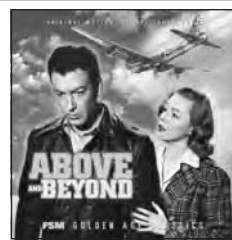
Genre: WWII

Golden Age Classics

CD released: Aug. 2002

Mono • 55:44

This combination of wartime drama and domestic struggle is driving by a stirring, progressive score, with one of Friedhofer's greatest main titles. Complete, chronological score in best possible monaural sound. **\$19.95**



□ Vol. 5, No. 8

**Point Blank/
The Outfit**

JOHNNY MANDEL/
JERRY FIELDING

Film released: 1967, 1973

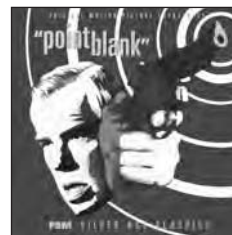
Studio: M-G-M • Genre: Film Noir

Silver Age Classics

CD released: June 2002

Stereo • 77:54

Two films based on D.E. Westlake's crime novels: *Point Blank* (39:38) is a landmark 12-tone score, ethereal and strange; *The Outfit* (38:16) features a dark, pulsating score punctuated with unexpected melody. **\$19.95**



□ Vol. 5, No 5

36 Hours

DIMITRI TIOMKIN

Film released: 1964

Studio: M-G-M • Genre: WWII/Spy

Golden Age Classics

CD released: May 2002

Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title. **\$19.95**



□ Vol. 5, No 2

Logan's Run

JERRY GOLDSMITH

Film released: 1976

Studio: M-G-M / Genre: Sci-Fi

Silver Age Classics

CD released: Feb. 2002

Stereo • 74:18

This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



□ Vol. 4, No. 19
**Demetrius and the
Gladiators**

FRANZ WAXMAN

Film released: 1954

Studio: 20th Century Fox

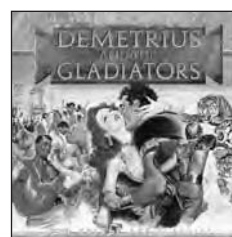
Genre: Biblical Epic

Golden Age Classics

CD released: Jan. 2002

Stereo • 61:51

Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



□ Vol. 4, No. 16

**The World of
Henry Orient**

ELMER BERNSTEIN

Piano Concerto by Kenneth Lauber

Film released: 1964

Studio: United Artists

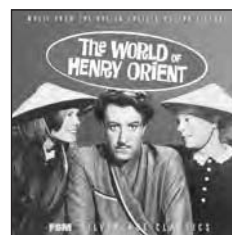
Genre: Comedy/Drama

Silver Age Classics

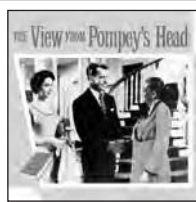
CD released: Nov. 2001

Stereo • 40:32

Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



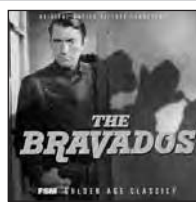
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□ Vol. 4, No. 15
The View From Pompey's Head/Blue Denim
 ELMER BERNSTEIN/
 BERNARD HERRMANN
Films released: 1955/1959
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age Classics
 CD released: Nov. 2001
 Stereo • 75:15
 This pair of films by Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby Vertigo"). **\$19.95**



□ Vol. 4, No. 14
The Illustrated Man
 JERRY GOLDSMITH
Film released: 1969
 Studio: Warner Bros.
 Genre: Sci-fi/Anthology
 Silver Age Classics
 CD released: Sept. 2001
 Stereo • 42:02
The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



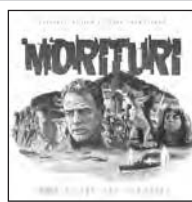
□ Vol. 4, No. 13
The Bravados
 ALFRED NEWMAN &
 HUGO FRIEDHOFFER
Film released: 1958
 Studio: 20th Century Fox
 Genre: Western
 Golden Age Classics
 CD released: Sept. 2001
 Stereo (some bonus tracks in mono) • 69:34
 Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme and darkly brooding interior passages. **\$19.95**

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□ Vol. 4, No. 12
Morituri/Raid on Entebbe
 JERRY GOLDSMITH/
 DAVID SHIRE
Films released: 1965/77
 Studio: 20th Century Fox
 Genre: WWII/Drama, TV
 Silver Age Classics
 CD released: Aug. 2001
 Stereo (Morituri) • 57:50
Morituri (41:46) is in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action, and Israeli song climax. **\$19.95**



□ Vol. 4, No. 11
The Best of Everything
 ALFRED NEWMAN
Song by Newman & Sammy Cahn, Perf. by Johnny Mathis
Film released: 1959
 Studio: 20th Century Fox
 Genre: Drama/Romance
 Golden Age Classics
 CD released: Aug. 2001 • Stereo • 71:14
 Newman's last Fox score is a romantic gem; think New York at twilight. Complete score (48:21) in stereo, plus some bonus tracks in mono. **\$19.95**



□ Vol. 4, No. 10
Voyage to the Bottom of the Sea
 PAUL SAWTELL &
 BERT SHEFTER
Song by Russell Faith, Perf. by Frankie Avalon
Film released: 1961
 Studio: 20th Century Fox
 Genre: Sci-fi/Irwin Allen
 Silver Age Classics
 CD released: July 2001 • Stereo • 55:55
 Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



□ Vol. 4, No. 9
Between Heaven and Hell/Soldier of Fortune
 HUGO FRIEDHOFFER
Films released: 1956/55
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Golden Age Classics
 CD released: July 2001
 Stereo • 73:00
 A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 8
Room 222/Ace Eli and Rodger of the Skies
 JERRY GOLDSMITH
Films released: 1969/73
 Studio: 20th Century Fox
 Genre: Sitcom (TV)/Americana (feature)
 Silver Age Classics
 CD released: June 2001
 Mono (Room 222)/Stereo & Mono (Ace Eli) • 71:37
Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



□ Vol. 4, No. 7
A Man Called Peter
 ALFRED NEWMAN
Film released: 1955
 Studio: 20th Century Fox
 Genre: Religious/Biography
 Golden Age Classics
 CD released: June 2001
 Stereo • 58:14
 Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 6
The French Connection/French Connection II
 DON ELLIS
Films released: 1971/75
 Studio: 20th Century Fox
 Genre: Cop Thriller
 Silver Age Classics
 CD released: May 2001
 Stereo & Mono (I)/Stereo (II) • 75:01
 Cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist. First (37:52) includes unused music; sequel (37:09) a bit more traditional. **\$19.95**



□ Vol. 4, No. 5
The Egyptian
 ALFRED NEWMAN &
 BERNARD HERRMANN
Film released: 1954
 Studio: 20th Century Fox
 Genre: Historical Epic
 Golden Age Classics
 CD released: May 2001
 Stereo • 72:06
 At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 4
Untamed
 FRANZ WAXMAN
Film released: 1955
 Studio: 20th Century Fox
 Genre: Historical Adventure
 Golden Age Classics
 CD released: April 2001
 Stereo • 65:43
 19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 3
The Towering Inferno
 JOHN WILLIAMS
Film released: 1974
 Studio: Warner Bros./20th Century Fox
 Genre: Disaster/Irwin Allen
 Silver Age Classics
 CD released: Apr. 2001
 Stereo • 75:31
 Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



□ Vol. 4, No. 2
How to Marry a Millionaire
 ALFRED NEWMAN &
 CYRIL MOCKRIDGE
Film released: 1953
 Studio: 20th Century Fox
 Genre: Comedy/Romance
 Golden Age Classics
 CD released: Mar. 2001
 Stereo • 70:03
 Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 1
Conquest of.../Battle for the Planet of the Apes
 TOM SCOTT/
 LEONARD ROSENMAN/
 LALO SCHIFRIN
Film released: 1972/73
 Studio: 20th Century Fox
 Genre: Sci-fi/Fantasy
 Silver Age Classics
 CD released: Feb. 2001
 Stereo & Mono (Conquest)/Stereo (Battle) • 74:44
 Final *Apes* films get vintage scores by Scott (38:47, w/unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



□ VOLUME 3, No. 10
Beneath the 12-Mile Reef
 BERNARD HERRMANN
Film released: 1953
 Studio: 20th Century Fox
 Genre: Adventure
 Golden Age Classics
 CD released: Feb. 2001
 Stereo • 55:06
 Fantastic undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



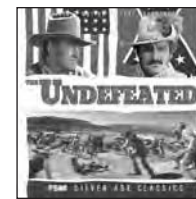
□ Vol. 3, No. 9
The Stripper/Nick Quarry
 JERRY GOLDSMITH
Film released: 1963/68
 Studio: 20th Century Fox
 Genre: Drama/Action, TV
 Silver Age Classics
 CD released: Jan. 2001
 Stereo (Stripper)/Mono (Quarry) 73:35
 Early Goldsmith feature (42:01, plus 21:06 bonus-tracks)—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 8
From the Terrace
 ELMER BERNSTEIN
Film released: 1960
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age Classics
 CD released: Dec. 2000
 Stereo • 71:27
 Paul Newman/Joanne Woodward soapier features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**



□ Vol. 3, No. 7
Batman
 NELSON RIDDLE
Theme by Neal Hefti
Film released: 1966
 Studio: 20th Century Fox
 Genre: Adventure/Camp
 Silver Age Classics
 CD released: Nov. 2000 • Mono • 65:23
 Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signatures, swingin' underscoring and larger action set-pieces. **\$19.95**



□ Vol. 3, No. 6
The Undefeated/Hombre
 HUGO MONTENEGRO/
 DAVID ROSE
Film released: 1969/67
 Studio: 20th Century Fox
 Genre: Western
 Silver Age Classics
 CD released: Sept. 2000
 Stereo • 72:33
 Western doubleheader: *The Undefeated* (w/John Wayne, 47:33) is accessible and symphonic. *Hombre* (w/Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**



□ Vol. 3, No. 5
A Guide for the Married Man
 JOHNNY WILLIAMS
Title Song Perf. by The Turtles
Film released: 1967
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: July 2000
Stereo • 73:10

Vintage score is "Johnny"'s most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**



□ Vol. 3, No. 4
Tora! Tora! Tora!
 JERRY GOLDSMITH
Film released: 1970
Studio: 20th Century Fox
Genre: WWII
Silver Age Classics
CD released: May 2000
Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 3, No. 3
Beneath the Planet of the Apes
 LEONARD ROSENMAN
Film released: 1970
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Apr. 2000
Stereo • 72:37

Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 3, No. 2
The Omega Man
 RON GRAINER
Film released: 1971
Studio: Warner Bros.
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Mar. 2000
Stereo • 65:39

Charlton Heston sci-fi classic features one-of-a-kind symphonic/pop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**



□ Vol. 3, No. 1
Take a Hard Ride
 JERRY GOLDSMITH
Film released: 1975
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Feb. 2000
Stereo • 46:38

Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**



□ **VOLUME 2**, No. 9
The Flim-Flam Man/A Girl Named Sooner
 JERRY GOLDSMITH
Films released: 1967/1975
Studio: 20th Century Fox
Genre: Drama/Americana
Silver Age Classics
CD released: Jan. 2000 • Stereo (Ffilm-Film/Mono (Sooner) • 65:20

A rural Americana double-header: *Film-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



□ Vol. 2, No. 8
Rio Conchos
 JERRY GOLDSMITH
Film released: 1964
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Dec. 1999
Mono/Stereo (combo) • 75:28

Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
 ALFRED NEWMAN
Film released: 1950/45
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 1999
Mono (2 trks. in stereo) • 44:19

Eve is a cinema masterpiece; the complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**



□ Vol. 2, No. 6
The Comancheros
 ELMER BERNSTEIN
Film released: 1961
Studio: 20th Century Fox
Genre: John Wayne/Western
Silver Age Classics
CD released: Sept. 1999
Stereo • 47:44

Elmer Bernstein's first of many scores for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**



□ Vol. 2, No. 5
Prince of Foxes
 ALFRED NEWMAN
Film released: 1949
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: July 1999
Stereo • 46:39

"Lost" Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**



□ Vol. 2, No. 4
Monte Walsh
 JOHN BARRY
Film released: 1970
Studio: CBS
Genre: Western
Silver Age Classics
CD released: June 1999
Mono (1 trk. in stereo) 61:51

Revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



Vol. 2, No. 3
Prince Valiant
 FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Adventure
Golden Age Classics
CD released: May 1999
Stereo • 62:17

Fox's colorful 1954 adaptation of the famous epic comic strip features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**



□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
 JERRY GOLDSMITH/
 FRANK DE VOL
Film released: 1970/65
Studio: 20th Century Fox
Genre: WWII/Adventure
Silver Age Classics
CD released: April 1999
Stereo • 76:24

Patton (35:53) is complete OST to WWII biopic classic. *Phoenix* (40:51) is a rare album release for Frank De Vol, a rousing adventure/survival score. **\$19.95**



□ Vol. 2, No. 1
100 Rifles
 JERRY GOLDSMITH
Film released: 1969
Studio: 20th Century Fox
Genre: Western
Silver Age Classics
CD released: Mar. 1999
Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch western gets explosive score, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ **VOLUME 1**, No. 4
The Return of Dracula/I Bury the Living/The Cabinet of Caligari/Mark of the Vampire
 GERALD FRIED
Films released: 1958/58/62/57
Studio: UA/20th Century Fox
Genre: Horror
Silver Age Classics
CD released: Jan. 1999 • Mono Disc One: 61:06 Disc Two: 73:20

Star Trek and *The Man from U.N.C.L.E.* composer gets 2-CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 3
Fantastic Voyage
 LEONARD ROSENMAN
Film released: 1966
Studio: 20th Century Fox
Genre: Sci-fi
Silver Age Classics
CD released: Sept. 1998
Stereo • 47:28

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score; one of Rosenman's signature works. Symphonic yet thrillingly bizarre. **\$19.95**



□ Vol. 1, No. 2
The Paper Chase/The Poseidon Adventure
 JOHN WILLIAMS
Film released: 1973/72
Studio: 20th Century Fox
Genre: Drama/Disaster
Silver Age Classics
CD released: July 1998
Stereo/Mono (combo) • 75:53

The Paper Chase is eclectic score for drama about law students. *The Poseidon Adventure* is classic Irwin Allen disaster score. Also includes *Conrack* (1974), main title (6:07). **\$19.95**



□ Vol. 1, No. 1
Stagecoach/The Loner
 JERRY GOLDSMITH
Film released: 1966/1965
Studio: 20th Century Fox
Genre: Western (film/TV)
Silver Age Classics
CD released: May 1998
Stereo (Stagecoach)/Mono (Loner) • 45:25

Stagecoach is gentle Americana score for remake of classic western. *The Loner* includes theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



□ FSM-80125-2
Mad Monster Party
Film released: 1998
Studio: Rankin/Bass
Genre: Animagic
Percepto/Retrograde Records
CD released: 1997
Stereo 36:48

The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. Features 16-page color booklet with rare and unpublished photographs and concept drawings. **\$16.95**



□ FSM-80124-2
Deadfall
Film released: 1968
Studio: 20th Century-Fox
Genre: Heist caper
Retrograde Records
CD released: 1997
Stereo 40:23

Barry scored this thriller in his most creative period. Features "Romance for Guitar and Orchestra," the title song performed by Shirley Bassey, plus two unreleased, alternates and vintage underscore. **\$16.95**



□ FSM-80123-2
The Taking of Pelham 1-2-3
Film released: 1974
Studio: M-G-M
Genre: Thriller
Retrograde Records
CD released: 1996
Stereo & Mono • 30:55

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller on FSM's first album release. A sensational, driving, pulsating score in a class by itself. **\$16.95**

BOOKS FOR COMPOSERS

2002 Film/TV Music Guide From the Music Business Registry

Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses and numbers. **\$94.95**



Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring by David Bell

Respected TV composer Bell (*Star Trek: Voyager*) wrote this book in 1994 to help producers and directors get the most out of film music. Aimed at filmmakers, this book also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the personnel and entities involved in each; also includes lists of agents, clearance companies, glossary terms and resources. *Silman-James Press, 112 pp., softcover. \$12.95*

U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith

FSM's 2nd market-standard price guide contains 2,400+ album titles with composers, label numbers, special collectible info and estimated values. Listings are annotated to differentiate between originals and reissues, commercial albums and promos. Learn what's out there, what they're worth, and how much you should spend on your collection. Smith surveys the market and provides a checklist for the top 50 collectible CDs. *Vineyard Haven LLC, 154 pp., softcover. \$17.95*



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers, many reproduced full-size. From westerns to blaxploitation to sexploitation in every style, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. Originally sold for \$29.95—it's now out-of-print, but we have a limited number of copies for our faithful readers.

Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95

Hugo Friedhofer: The Best Years of His Life

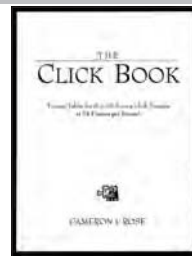
Edited by Linda Danly, Introduction by Tony Thomas

The gifted musician of such Hollywood classics as *The Best Years of Our Lives*, *Above and Beyond* and *Soldier of Fortune* was considered by his contemporaries to be the most sophisticated practitioner of their art. Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which forms the centerpiece of this book. Includes a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. *The Scarecrow Press, 212 pp., hardcover. \$39.95*



The Click Book Comprehensive timing tables for synchronizing music to film By Cameron Rose

Composer provides click-tempo tables for 6-0 through 32-0 frame click-tempo. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo and metronomic values at the top of each page, there are timing, frame and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. **430 pp. \$149.95**



BOOKS FOR MUSIC LOVERS

The Score: Interviews with Film Composers by Michael Schelle

This 1999 book uses a Q and A format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. Written by a composer, who delves deeply and precisely into each composers' ideas.

Silman-James Press, 432 pp., softcover. \$19.95

Music from the Movies 2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. Updated in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Antheil, Thompson, Copland, North, Bernstein, Dunning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris.

Silman-James Press, 330 pp., softcover. \$19.95



A Heart at Fire's Center: The Life and Music of Bernard Herrmann by Steven C. Smith

The most influential film composer of all time, who scored *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was famous for his musical passion as his bad temper. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written.

University of California Press. 416 pp., hardcover. \$39.95



Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher, but when they're gone, they're gone! This treasured tome is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Includes a complete filmography, 41 b&w photos, and 9 color plates.

T.E. Books. 144 pp., hardcover. \$24.95



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame Foreword by Leonard Maltin

Journalist and historian Burlingame's overview of movie music composers and history, encapsulating the most notable people and events in clear and direct prose. Largely comprised of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography.

Billboard Books, 244 pp., softcover. \$18.95



Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein

Essays by the composer of the original *Nightmare on Elm Street*, *Sadat, Cujo* and others. Originally written for "The Score," the quarterly journal of the Society of Composers and Lyricists. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. *Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95*

Overtones and Undertones: Reading Film Music

by Royal S. Brown

The film music columnist takes on the first serious theoretical study of music in film and exploring the relationship between film, music and narrative, chronicling the its aesthetics through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev and Eisenstein, Herrmann and Hitchcock, and several scores for Jean-Luc Godard. Also features probing interviews with Rózsa, Raksin, Herrmann, Mancini, Barry and Shore. *U.C. Press. 396 pp., softcover. \$24.95*



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a big band trombone player with Benny Goodman; working under Alfred Newman at 20th Century Fox; and as a composer/music director for thousands of hours of television, including *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," and authored two technical books on film composing. This is Hagen's story, filled with charming anecdotes of some of the most famous personalities in movie music. *Xlibris Corporation. 336 pages, hardcover. \$34.95*

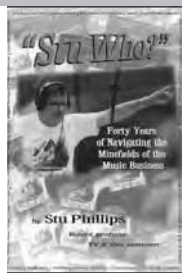




The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the present—by *FSM*'s own senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of music written for all four TV series; a guide to score tracking and credits; *Trek* manuscript excerpts from the composers; and several cue sheets. *Lone Eagle Publishing*. 224 pages, softcover, illustrated. **\$17.95**



Stu Who?

Forty Years of Navigating the Minefields of the Music Business

Stu Phillips's career encompasses groovy cult films (*Beyond the Valley of the Dolls*) and virtually every Glen Larson TV show ever produced (*Battlestar Galactica*, *Knight Rider*). *Stu Who?* is his candid, breezily told memoirs full of exciting stories from the worlds of arranging, music directing, record producing, and film and TV scoring. *Published Cism Press*, 304 pp., hardcover, illustrated. **\$29.95**

BACK ISSUES OF FSM VOLUME ONE, 1993-96

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*#30/31, Mar. '93 64 pp. M. Jarre, B. Poledouris, Chattaway, J. Scott, C. Young, Mike Lang; secondary market, Morricone albums, Bernstein Film Music Collection LPs; 1992 in review.

*#32, Apr. '93 16 pp. Matinee temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

*#33, May '93 12 pp. Book reviews, classical/film connection.

*#34, Jun. '93 16 pp. Goldsmith SPFM award dinner; Orchestrators; *Lost in Space*; recycled Herrmann; C. Young; *Pinochio*; Bruce Lee movie scores.

*#35, Jul. '93 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs; Herrmann Christmas operas; Film Composers Dictionary.

*#36/37, Nov. '93 40 pp. Bob Townson (Varèse); Richard Kraft & Nick Redman Pt. 1; John Beal Pt. 2; reviews of CAM CDs; of collectors interest; classic corner; fantasy film scores of E. Bernstein.

*#38, Oct. '93 16 pp. John Debney (*seaQuest DSX*); Kraft/Redman Pt. 2.

*#39, Nov. '93 16 pp. Kraft & Redman Pt. 3; Fox CDs; *Nightmare Before Christmas*; *Bride of Frankenstein*.

*#40, Dec. '93 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

*#41/42/43, Mar. '94 48 pp. E. Goldenthal; J.N. Howard; Kitaro & R. Miller (*Heaven & Earth*); R. Portman; Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

*#44, Apr. '94 J. McNeely; B. Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

*#45, May '94 R. Newman (*Maverick*); G. Revell (*The Crow*); Goldsmith concert; in-depth reviews: *The Magnificent Seven*, *Schindler's List*; Instant Liner Notes, book reviews.

*#46/47, Jul. '94 P. Doyle, J.N. Howard (Wyatt Earp), John Morgan (restoring Hans Salter); Tribute to Mancina; M. Nyman music for films, collectible CDs.

*#48, Aug. '94 Mancina (*Speed*); Chuck Cirino & Peter Rotter; R. Kraft: aspiring composers advice; classical music; CAM CDs; Cinerama LPs; bestsellers.

*#49, Sept. '94 H. H. Zimmer (*The Lion King*), S. Walker; L. Rosenthal; Hans Salter in memoriam; classical music in films; Williams concert; Recordman at the

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*#50, Oct. '94 A. Silvestri (*Forrest Gump*); M. Isham; sex & soundtrack sales; Schiffrin concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

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*#53/54, Feb. '95 M. Shaiman Pt. 2; D. McCarthy (*Star Trek*); Sergio Bassetti; Jean-Claude Petit & Armando Trovajoli in Valencia; Academy Awards Pt. 1; rumored LPs; quadraphonic LPs.

*#55/56, Apr. '95 B. Poledouris (*The Jungle Book*); A. Silvestri (*The Quick and the Dead*); J. Lo Duca (*Evil Dead*); Oscar & Music Pt. 2; Recordman's Diary; SPFM Conference Report Pt. 2.

*#57, May '95 Goldsmith concert; B. Broughton (*Young Sherlock Holmes*);



Miles Goodman interview; '94 Readers Poll; *Star Trek* overview.

*#58, Jun. '95 M. Kamen (*Die Hard*); Royal S. Brown (film music critic); Recordman Loves Annette; History of Soundtrack Collecting Pt. 1.

*#59/60, Aug. '95 48 pp. Sex Sells (LP covers); Jarre interview; History of Soundtrack Collecting Pt. 2; Rózsa Remembered; film music concert debate.

*#61, Sept. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz; *Star Trek: The Motion Picture*, classical music for soundtrack fans.

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*#63, Nov. '95 James Bond Special Issue! Barry & Bond (history/overview); Serra on *GoldenEye*; essay; favorites; more. Also: History of Soundtrack Collecting Pt. 3; Davy Crockett LPs.

*#64, Dec. '95 Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets *Shaft*: The Blaxploitation Soundtracks; Kamen Pt. 3; re-recording *House of Frankenstein*.

*#65/66/67 Mar. '96, 48 pp. T. Newman; Takemitsu; *Robotech*, *Star Trek*; 10 Influential composers; Glass; Heitor Villa-Lobos; songs in film; best of '95; film score documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

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*#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2; Miles Goodman obituary.

*#74, Oct. '96 Action Scores in the '90s; Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy.

*#75, Nov. '96 Barry: Cinemusic Interview; Recordman on War Film Soundtracks Pt. 2, J. Bond's reviews.

*#76, Dec. '96 Interviews: R. Edelman, Barry pt. 2, R. Cooder (*Last Man Standing*); A. Dursin's laserdisc column, Lukas's reviews.

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*Vol. 2, No. 2, Mar./Apr. '97 A. Clausen (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96; Into the Dark Pool Pt. 2

*Vol. 2, No. 3, May '97 Michael Fine:



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*Vol. 2, No. 4, Jun. '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element*.

*Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), Clinton (*Austin Powers*), ASCAP & BMI nites; *Crash*, *Lost World*.

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*Vol. 2, No. 7, Sept. '97 Zimmer vs. *FSM* (interview: *Peacemaker*), M. Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

*Vol. 2, No. 8, Oct. '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. *FSM* Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

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*Vol. 3, No. 2, Feb. '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), D. Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs; poll results, TV CDs.

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*Vol. 3, No. 5, Jun. '98 Mark Snow (X-

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***Vol. 4, No. 2, Feb. '99** Goldsmith Buyer's Guide Pt 1: The '90s, *The Exorcist* (lost Schiffrin score); D. Shire (*Rear Window* remake); TVT sci-fi CDs; promo CDs; Glass (*Koyaanisqatsi*).

***Vol. 4, No. 3, Mar. '99** The Best of 1998: Essays by J. Bond, A. Dursin & D. Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD; Recordman; Downbeat; ST:TMP CD review.

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***Vol. 4, No. 5, Jun. '99** *Star Wars: The Phantom Menace* scoring session & analysis of Trilogy themes; *Halloween H20* postmortem; *Affliction*, *Futurama*, *Free Enterprise*, *Election*; CD reviews: Roy Budd, Morricone, TV, *A Simple Plan*.

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***Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook) analysis (*Eyes Wide Shut*); review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's

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***Vol. 5, No. 2, Feb. '00** 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic (*Any Given Sunday*); George Duning obit; Score Internationale; 1999 release stats.

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Vol. 5, No. 4, Apr./May '00 Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; R. Marvin (U-571); J.Z.K. on *Toral Toral Toral*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 TENTH ANNIVERSARY ISSUE! Kendall remembers; An FSM Timeline; The *Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (Dinosaur); Goldsmith Buyer's Guide Pt 6, more.

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Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma

(*Crouching Tiger, Hidden Dragon*); Shore (*The Cell*); Silvestri (*Cast Away*); *Back to the Future* retrospective.

VOLUME SIX, 2001

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Vol. 6, No. 3, Mar. '01 BIGGER, BETTER SCORES: New RMA agreements; Don Ellis and a life in 13/8 Time; Irwin Allen discography; R. Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

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Vol. 6, No. 6, July '01 Elfman's new *Planet of the Apes*; Zimmer on *Pearl Harbor* and concert CD; Horner Buyer's Guide Part 2; Goldenthal (*Final Fantasy*); Shore (*The Score*); Williams (A.I.); more.

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Vol. 6, No. 8, September '01 Angelo Badelamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); Quincy Jones Pt 2; Earle Hagen; Halloween DVDs; more.

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VOLUME SEVEN, 2002

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Vol. 7, No. 2, Feb. '02 HAPPY BIRTHDAY,

ELMER BERNSTEIN; Rózsa speaks! (*Lust for Life*); Richard Rodney Bennett; Downbeat (*John Q. Frailty*); Laserphile (baseball & rites of passage DVDs).

Vol. 7, No. 3, Mar./Apr. '02 J. Debney (*The Scorpion King*); Hook retrospective (Williams); Dialect of Desire: Edda Dell'Orso; Craig Armstrong (*Moulin Rouge*); Oscar winners.

Vol. 7, No. 4, May/June '02 Elfman (*Spider-Man*); *Attack of the Clones* (cue-by-cue analysis); M. Mothersbaugh (*Welcome to Collingwood*); *Legend* on DVD; Retrograde (ASCAP winners).



***Vol. 7, No. 5, Jul. '02** MURDER MUSIC: Film Noir; Williams (*Minority Report*); Goldsmith (*The Sum of All Fears*); M. Kamen; P. Schickele (*Silent Running*); Laserphile: Summer Thrills; SCL Conference pix, more.

Vol. 7, No. 6, Aug. '02 JAZZ IN FILM: Past and present work by Miles Davis, E. Bernstein, S. Clarke and T. Blanchard; Chats with K. Badelt (*K-19: The Widowmaker*); G. Clinton (*Goldmember*); Louise Steiner in her own words; Billy Goldenberg (*Duel*, *Kojak*) more.

Vol. 7, No. 7, Sept. '02 FSM's TOP 40: We chart the most in-demand composers in Hollywood; John Frankenheimer tribute; L. Schiffrin birthday; *Sigis*; *One Hour Photo* (J. Klimek) *The Kid Stays in the Picture* (J. Danna); 25 scary DVDs; more.

Vol. 7, No. 8, Oct. '02 FALL FILM ROUND-UP: E. Bernstein (*Far From Heaven*); E. Goldenthal (*Frida*); D. Elfman (*Red Dragon*); Goldsmith and Williams concerts; S. Branson (JAG); The Michael Hennagin story; 25+ CD reviews; more.

Vol. 7, No. 9, Nov. '02 BOND TURNS 40: D. Arnold (*Die Another Day*, plus reviews and re-release news); W. Ross (*Harry Potter*, *Tuck Everlasting*); George Feltenstein (Turner Classic Movies' restoration man); 12-CD Wishlist by Stavakis & Bender; Omaha's Orpheum Theater; Holiday DVD reviews; more.

Vol. 7, No. 10, Dec. '02 TOWERING ACHIEVEMENTS: H. Shore (*The Two Towers*); P. Glass (*The Hours*); Ray Ellis (Filmation cartoons!); The Alloy Orchestra; Spy Notes (secret agent discography); *Adaptation & Punch-Drunk Love*; more.

VOLUME EIGHT, 2003

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Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2001, compiled by Dennis Schmidt. Cost: same as one back issue.

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The best part of the score is the theme for Azilde, great-grandmother of Price's Van Ryn (she's represented in the film simply by an old portrait—she had died long ago under mysterious circumstances and may or may not be still haunting the estate). Her creepy theme appears in two cues, performed by harpsichord and a ghostly female vocalist on a lullaby tune, accompanied by frightening orchestral stingers. Newman was way ahead of his time with this music, which would be at home in any modern horror movie.

Sound quality is excellent on this disc—you'd never know it was recorded nearly 60 years ago. This is just enough to keep us Newman junkies satisfied until *Captain From Castile* arrives later this year. —Darren MacDonald

8 Femmes ★★★

KRISHNA LEVY

WEA Music France R2 73835
21 tracks - 40:50

If you really dug the retro kitsch value of *Far From Heaven*, you're going to love *8 Femmes* (8 Women). Francois Ozon is practically the French mirror image of *Heaven* director Todd Haynes. Ozon started with hardcore indie flicks with a gay edge ("Criminal Lovers"), amassing a small cult following before making a critical hit (Ozon created the melancholy *Under the Sand* while Haynes helmed *Safe*). Now both men have directed successful films by mining a genre from the '50s. Haynes' inspiration was "the weepies"; Ozon's is the murder mystery melodrama. But if there's a key difference here, it's this: While Haynes tried hard to avoid camp, Ozon revels in it.

8 Femmes takes place in a remote house where there are indeed eight women, one of whom may have killed the only man in the house. But as in *Gosford Park*, the murder is almost superfluous. The movie is really

about having some of the most recognizable actresses in French cinema let loose to see who's left standing. And did I mention that this film is a musical?

I'm of two minds regarding the songs. They were not written for the film, and except for one number, they're usually sung by one of the women as a kind of monologue, with juxtapositions as awkward as they were in Woody Allen's *Everyone Says I Love You*. And yet this flamboyant stylistic device is so "out there" that it works. Of course, most of these actresses are not singers, and they tend to sound like female Charles Aznavours. Grand dame Catherine Deneuve comes off the best with her "Toi Jamais," while the over-the-top Isabelle Huppert's "Message Personnel" is hysterically indulgent in its sadness.

Krishna Levy's approach to the score is similar to Elmer Bernstein's in *Far From Heaven*. It's lush, romantic, melodramatic and grand. "Theme from 8 Femmes (Generique de Fin)" is an especially fetching cue, reminiscent of Angelo Badalamenti's theme for *Cousins*.

The CD was originally only available as an import, but Rhino Records has released a domestic version for those of us lucky enough to catch the film during its initial theatrical run. —C.W.

Sweet Sixteen ★★★

GEORGE FENTON

Debonair CDDEB1013
21 tracks - 46:23

Ken Loach directs his films from a rare vantage point. He's primarily concerned with movies that take as their starting point a determination to reach a social honesty—a truth. His long association with the British Socialist movement stretches as far back as the 1960s, when he made social documentaries for BBC television. (A few years back I had the privilege of working on the music of a couple of Loach's

films. He may be the only true Socialist I have ever encountered.)

Loach's composer of choice for over a decade has been George Fenton, and it is on Fenton's own label, Debonair Records, that original soundtracks from Loach's last three films have been released. *Sweet Sixteen*, *The Navigators* and *Bread and Roses* are all politically charged social documents, and they each come together as a coherent album. For most of Loach's films, Fenton creates a small, intimately brooding sound that works around film scripts reflecting a social reality that Loach so passionately believes in addressing. The music never needs to be too ambitious, melodically overpowering or grand in design. Fenton tends to steer away from large orchestras and layers of synthetic ambient textures. Instead, he goes for a relatively simple band setup. Drums, bass, guitars and piano augmented by brass and woodwinds are usually the order of the day. This makes for an engaging, optimistic and, in places, humorous sound—sometimes it's even wooden.

Programming and keyboards from Dave Lawson and Simon Chamberlin provide Fenton with a strong production foundation. If

there's a criticism here, it's with the music itself. Sometimes the work is too safe, too middle-of-the-road and in need of fresher input and ideas. It's the delicate acoustic guitar writing and bursts of occasional jazz and big-band influences that provide highlights. Atmospheres are tastefully understated and free of pretentious film drone clichés, and it is this musical strength that perhaps Ken Loach is after. George Fenton delivers a laid-back Socialist musical call with almost worrying ease. —Simon Duff

Here Come the Classics

Volume Six: Classic Film Themes

★★★½

JOHN WILLIAMS,
HOWARD SHORE, VARIOUS

RPO 006 CD

Total Time - 67:56

Here Come the Classics, Volume Six: Classic Film Themes is a strange release that is at times pitch perfect and at times mad-deningly off-kilter and even bizarre. Let's start with the latter and work our way back.

Classic Film Themes is the most recent in a series of releases by the excellent Royal Philharmonic Orchestra (an organization, by the way, that's no stranger to film scores). This series attempts to present, for lack of a better word, "light" classical compositions to a mass audience. These works are essentially background music for a party, but the RPO is clearly trying to draw more people into art music through these releases. In any event, hearing the title "classic film themes," one would expect to find some kind of concentration on film music's Golden Age. One would be wrong. With the exception of three cues, all the selections were composed in the last 15 years. As I mention the titles through the rest of this review, see if you think any are bizarre choices.

Several of the selections are instrumental versions of popular film songs—it's these I find mad-



Something Special

Intrada's Collector Series

The Barbarian and the Geisha (1958) ★★★★★

HUGO FRIEDHOFFER

Intrada Special Collection Volume 4

21 tracks - 52:42

Silver Streak (1976) ★★★★★ 1/2

HENRY MANCINI

Intrada Special Collection Volume 5

32 tracks - 79:17

(20 tracks, mono presentation - 47:43

12 tracks, stereo presentation - 31:28)

Mussolini: The Untold Story (1985)

★★★★ 1/2

LAURENCE ROSENTHAL

Intrada Special Collection Volume 7

Disc One: 28 tracks - 58:07

Disc Two: 26 tracks - 58:47



Those unfamiliar with the music of Hugo Friedhofer are missing out on a lot. Little of his work appears on CD, save the occasional appearances of excerpts from *An Affair to Remember*. Stromberg and Morgan also put together a good representation of his music a few years back (Marco Polo 8.223857). The welcome release of *The Barbarian and the Geisha* puts an interesting score in the hands of collectors. Like FSM's own *The Bravados*, the score

was recorded by the Graunke Orchestra due to an ongoing musician's strike in 1958. The recording shows Friedhofer's harmonic language to be far richer than the norm for this period.

Instead of using Japanese instruments, Friedhofer manages to get an Asian feel and sound (filtered through Western ears) through masterful orchestrations of traditional Western instruments. The opening track is a case in point, where an Asian-tinged opening in the "Foreword" moves into a gorgeous theme for Okichi (the female protagonist in the film). While this score may not be high on your list of desired acquisitions, it is highly recommended.

It's continually surprising that Henry Mancini's work is so underrepresented on CD. Most of what is available are recordings with his big band or orchestra. Apart from the relatively inexpensive Buddha Records release of music from *The Pink Panther* and some music from *Peter Gunn*, there is little floating around. Intrada begins to remedy this problem with the wonderful score from *Silver Streak*. This initial teaming of Gene Wilder and Richard Pryor is one of my favorite guilty pleasures of the 1970s. Mancini's

score is so wonderfully light and sophisticated that it brings the film up to a level that it probably doesn't deserve. The "Main Title" is easily one of the finest of the decade, and the score as a whole among the best of 1976. Intrada's mono presentation is clean and crisp, presenting many cues unheard even in the film. Those familiar with the movie may be amazed at how often the disc evokes images from the film. Still, the music in the film itself is not so blatantly there as to

distract you. Therein lies the mastery of one of film music's great composers of the "Silver Age."

It's worth mentioning that Mancini incorporates a variety of electronic keyboards into the fabric of his music alongside wonderful solo piano work. This is probably less "amazing" to those familiar with current drum machines and synthetic capabilities, but it is truly an "advance" in Mancini's sound that he continued to use in comedic scoring to the point where it became a stylistic expression. Mancini's dramatic music is also exemplary, and Intrada has even included the "source music" Mancini composed for the film ("Club Car Rock" is a fun example). The energy of Bernard Herrmann, a reference to the Hitchcock homage attempted in the film, also gets a brief nod in "Runaway Train." Also retained are Mancini's original track titles, which reflect his sharp sense of humor. Intrada has given us another important link between the film music of the 1960s and the 1980s.

Finally, we have Laurence Rosenthal's monumental score to the 1985 miniseries on *Mussolini*. The '80s were filled with these elongated movies of the week. If anything, they offered many composers otherwise ignored by Hollywood the chance to write excellent music to fill the great divide, though its effect was no doubt muted, buried beneath dialogue and broadcast through mono channels (the recording is in stereo). The "Main Title" recalls a Verdian march and sets the tone for the rest of the score. There are other times when some Nino Rota sneaks in, and I was continually reminded of scores like *Death on the Nile* and Bennett's *Murder on the Orient Express*. It's hard to believe that the *Godfather*-like melodic contour in "Villa Torlonia" (which recurs in later tracks) was not intentional. Rosenthal's main melodic idea also sounds like something out of Miklós Rózsa's epic mold. The score is a great deal of fun to listen to, as different ideas are recast along with the Mussolini motif that reappears in practically every cue. The performance by the Bavarian State Opera Orchestra lends a dark, rich quality to the music, even in the more Italianate sections. Overall, this is a CD that will appeal immensely to Rosenthal fans.

—S.A.K.

dening. From "I Will Always Love You," to "Everything I Do I Do It For You," these songs are not presented as orchestrated versions, but rather just as they were released by the recording artists, complete with horribly cheesy trap sets in the background. Only "Windmills of Your Mind" stands up to this treatment.

In many modern film scores (and certainly all the songs represented), electronically produced instruments dominate the texture.

These sounds work well often enough, but when those same sounds are reproduced by the orchestra, as in the themes from *Gladiator* and *Titanic*, they strike a false chord.

Fortunately, I saved the best for last. At least half of this album contains pitch-perfect renditions of popular underscore excerpts. The RPO has a wonderful full-bodied string sound, and the brass section has a warm tone (rather than the strident one

found in many score recordings). When they play themes from *Harry Potter and the Philosopher's Stone* (the title used in England), *The Lord of the Rings*, *Out of Africa*, *Batman*, *Shakespeare in Love* and *Schindler's List*, the sound is sometimes even better than that of the original recordings. Add to this the witty and informative liner notes for each selection and you have a disc that is halfway to heaven—but also halfway to hell.

—Andrew Granade

Casino Royale (1967) ★★★★★ 1/2

BURT BACHARACH

Varèse Sarabande 302 066 409 2
13 tracks - 34:22

In 1965, a movie producer named Charles Feldman decided to bring Ian Fleming's first James Bond novel, *Casino Royale*, to the silver screen. Unable to recruit Sean Connery (who had already starred in *Dr. No* and *Goldfinger*), Feldman, rather perversely, decided to cast several

actors, including Woody Allen, Peter Sellers and David Niven, as her majesty's favorite spy. In addition, he also asked his screenwriters to create "a parody script, spoofing Bond and the generation that spawned and adored him," as Paul Tonks explains in the liner notes for the picture's soundtrack album.

Needless to say, this unusual approach alienated audiences when the film premiered in 1967, and, for decades, *Casino Royale* has been condemned and overlooked by critics and Bond aficionados alike. In 2002, however, MGM released a DVD of the movie, trying to capitalize, perhaps, on the popularity of Mike Myers' *Austin Powers* movies, a series deeply indebted to the earlier film's themes, art design and sense of humor. Also available again is *Casino Royale's* splashy score.

A feast for fans of lounge music and bachelor pad exotica, this frequently surreal opus from Burt Bacharach opens with "Casino Royale Theme (Main Title)," a pouncing swing piece which spotlights Herb Alpert's mariachi-inflected trumpet. Galloping along on drum beats and darting strings, the track blends the silkiness of Muzak and the speed of surf music to create a sound that is simultaneously weird and beautiful. The next track, an Oscar-nominated showcase for Dusty Springfield called "The Look of Love," introduces the score's other major theme, a restrained bossa nova riff coupled with floating piano and purring horns that curl around the singer's husky voice like smoke.

Bacharach regularly revisits these melodies throughout the score, sometimes treating them separately and sometimes conflating them, as he does in "Dream on James, You're Winning." And on tracks like "The Big Cowboys and Indians Fight at Casino Royale" and "Sir James' Trip to Find Mata," the composer splices the themes together with

cues built with familiar figures he's lifted from sources as diverse as American vaudeville, Scottish bagpipe music and French bal musette. The score often moves along unpredictably because of this crazy-quilt construction, much like the plot of the movie for which it was written.

Fortunately, complete chaos is averted because of the almost ubiquitous presence of Alpert's optimistic horn, which links together the disparate sounds like the cars on a runaway train.

With clean recordings, helpful liner notes and a gorgeous day-glo orange cover, Varèse Sarabande's re-release certainly calls into question the claim that the only composer gifted enough to score Bond is Barry. Maybe this is an overstatement, but the new edition of this old soundtrack should remind many of us that when it comes to creating compelling kitsch, nobody does it better than Burt.

—S.A.

Maltese Falcon and Other Classic Film Scores by Adolph Deutsch ★★★★★

ADOLPH DEUTSCH

Marco Polo 8.225169

41 tracks • 75:51

Recorded in the fall of 2000, this Adolph Deutsch compilation release finally sees the light of day. There are five differing genre films represented, allowing for a good traversal of Deutsch's skill. Of interest to the more casual film music fan, and appropriately highlighted, is the music for *The Maltese Falcon*, which kicks off the disc. The quick succession of brief motives and angular writing marks a stark contrast to other approaches for films of this type. Deutsch is able to underline the drama with darkness and move immediately into a kind of Shostakovich-sounding comedic scoring that hints about the dubious nature of the search for the precious bird. Moments like "The Deal" owe something to Steiner's



dramatic scoring, where thematic ideas are missing but where builds over strained diminished seventh chords are accompanied by, or alternated with, string tremolos and elaborate solo lines. There are so many ideas and colors tossed about that one sits spellbound throughout.

George Washington Slept Here was a Jack Benny comedy. Deutsch's approach is closely tied to the big Broadway sound of the late 1930s and owes a lot to Gershwin in its "Main Title." The great joy comes from the musical quotations, along with classic ideas that became a staple of Carl Stalling's cartoon scoring. "Arrival at Home" is filled with a comedic sound and a faux-English string style.

The inclusion of *The Mask of Dimitrios* allows listeners to experience music from a lesser-known Peter Lorre film. From the opening cue we have a similar stylistic film noir sound with orchestration similar to Stravinsky's *The Firebird Suite*. "Dimitrios Selects a Victim" is a fascinating track featuring vibes and a jazzy rhythmic pulse that moves into string tremolos. The latter proves to be a common ploy in Deutsch's music to round off a scene. Tremolos are a simple if dated way to emphasize tension. Deutsch's unusual winding motivic lines are also interesting to behold, whether they are

played out in melodic percussion or in solo winds. There's also a continual reliance on horn chords to punctuate dramatic tension. While listening to this score, I was intrigued by some of the stylistic ideas that continue to surface in later generations of composers. I hesitate to invite the comparison to some of John Williams orchestration choices, but they pop up in Deutsch's music. It's doubtful that this particular score influenced Williams directly, but Williams was the pianist for one of Deutsch's later comedy scores, *Some Like It Hot*.

High Sierra delves further into crime noir film music. The brief "Main Title" does an excellent job of setting the mood with brass fanfares and the slightest hint of romance. "The Pardon" mixes a dark joyousness that shifts into a sinister march that then dissolves into dramatic underscoring. "Velma's Plight" introduces an Alfred Newman-like sound of domesticity—it's got lovely solo violin writing. *High Sierra* turns out to have many lighter moments, though the dark horizons are never far off.

The disc concludes with music for the Errol Flynn vehicle *Northern Pursuit*. Deutsch writes familiar music for the Canadian locale and uses menacing music for the Nazis. An interesting motivic device is the subtle inclusion of the opening rhythmic motif from Beethoven's *Fifth Symphony*. *Northern Pursuit* features more extended cues than the other works on this album. This allows Deutsch more opportunity to build tension with a variety of musical devices, from ostinati to rhythmically complex figures alongside the stacks of diminished seventh chords. The "Gun Battle" action sequence is a particular gem.

Deutsch's music rests somewhere between the older European Romanticism and the stark, multi-layered, textural approach that became a staple of

American orchestral music of the 1940s. Say what you will about whether the performances here are "exactly" like their film counterparts, because they're remark-

able. Like others in the series, the accompanying booklet notes, here by Rudy Behlmer, are exemplary. And the evident love and care taken in bringing this music

to light is evident every step of the way. Finally, a word to Marco Polo: The jewel case that houses this disc has a center holder with most of the teeth broken off. This

is not the first time I have experienced this problem with Marco Polo releases. Still, a minor carp in what is otherwise an excellent release. —S.A.K. **FSM**

Catch Them If You Can Ennio Morricone x 5

Canto Morricone: The Ennio Morricone Songbook

Vol. 1: The '60s ★★★★★ 1/2

ENNIO MORRICONE

Cinesoundz/Bear Family (Germany) BCD 16244 AH
21 tracks - 65:14

Vol. 2: Western Songs & Ballads ★★★★★

Cinesoundz/Bear Family (Germany) BCD 16245 AH
21 tracks - 68:30

Vol. 3: The '70s ★★★★★ 1/2

Cinesoundz/Bear Family (Germany) BCD 16246 AH
21 tracks - 69:12

Vol. 4: The '80s & '90s ★★★★★ 1/2

Cinesoundz/Bear Family (Germany) BCD 16247 AH
18 tracks - 73:31

Morricone RMX ★★★★★ 1/2

Cinesoundz/WEA 8573 86639-2
13 tracks, 70:15

To our chagrin we are reviewing this dynamite collection of Ennio Morricone songs not upon its release but its imminent deletion—that's right, pick these up while you still can from your favorite soundtrack specialty store. The concept is simple: Producer Stefan Rambow has combed through the great history of Ennio Morricone for vocal versions of buckets of his greatest themes—and a fistful of lesser-known tunes. Most are in Morricone's native Italian (as per the films), but many others are in French and English, culled not just from films but from albums—many of them rare—by the represented vocalists.

Volume 1 represents the 1960s and is the most dynamic and pop-oriented of the bunch, with classic Morricone "hooks" punching out left and right. Highlights include "Deep Down," from *Danger: Diabolik* (performed by Christy); the Sandpipers' rare English version of "Hurry to Me," from *Metti, una Sera a Cena*; Astrud Gilberto singing "Funny World" in her inimitable lisp (also performed by Ken Colman; both are in English); and two versions of "Se Telefonado" (Italian and French). In fact, every other track is also a highlight, except the films and artists are unknown to me. (Hey, let's see if Ennio Morricone can recite *Star Trek* episodes the way I can!)

Volume 2 is a real corker—not because it is the best-structured album, but because it has the

most internationally famous songs in versions you'll have to hear to believe: westerns. Many sound like they were sung phonetically, although apparently that was not the case. Raoul on "Death Rides a Horse"; Peter Tevis on "Lonesome Billy," "A Fistful of Dollars" and "A Gringo Like Me"; Maurizio Graf on "Angel Face," "The Return of Ringo" and "Eye for an Eye" (these three from *For a Few Dollars More*)—all these are in English! They are the most wonderful, tuneful, exuberant, lunatic but sincere spaghetti western songs ever. (From "A Gringo Like Me": "There's just one kind of man that you can trust, that's a dead man, or a gringo like me.") The second half of the CD features more classic tunes, albeit from mobster and political genres related thematically, if not literally, to westerns. "The Ballad of Hank McCain" is enjoyable, but the abundance of versions of "The Ballad of Sacco & Vanzetti" and "Here's to You" from Sacco et Vanzetti makes the finish line hard to reach.

Volume 3 picks up where Volume 1 leaves off, with Morricone maturing

into his great opera-cum-Baroque-cum-pop period of the 1970s. A third of the album (seven tracks) is sung by Mireille Mathieu, who recorded an album of Morricone music in 1974, and six more are performed by Milva. Represented films include *Orca* ("We Are One"), *La Califfa*, *Maddalena*, *Metello*, *The Burglars*, *Revolver* and more. An especially wonderful track, "Nata Libera" sung by Mathieu, is one of two composed by Piero Piccioni, with lyrics by Bardotti and Baldazzi for the 1972 TV series *La Famiglia Nicotera*, arranged by Morricone (the other is "Quando Verranno i Giorni"). All in all, the unity of style amidst one dynamite melody after another—assisted by the preponderance of female vocalists—makes this the best album of the collection, despite the repetition of some songs (in different renditions).

Volume 4 brings us up-to-date although some of the songs move into "adult contemporary" territory, like k.d. lang on "Love Affair," watering down the effect. Five tracks are by Amii Stewart, who, like Mathieu, recorded a whole album of Morricone songs; the most notable here is an English version of "Sean Sean" from *Duck, You Sucker* (aka *A Fistful of Dynamite*). Also from the Sergio Leone canon is opera singer Katia Ricciarelli performing "Once Upon a Time in the

West" (in Italian); the album's subheading of "The '80s & '90s" apparently refers to the time in which the song was recorded, not written. Three tracks are by actors-as-singers: the immortal Pia Zadora doing "Butterfly" and Gerard Depardieu performing "Ricordare" and "Effacer le Passé." As Morricone has moved away from pop forms in favor of more operatic/classical approaches, he has written fewer and fewer songs; hence, this last volume has a more elegiac tone.

Producer Rambow, along with Claudio Fuiano and *FSM*'s John Bender, wrote liner notes that for some reason were not used in the final albums, but which we have archived on our website: www.filmscoremonthly.com/features/morricone0.asp. They will detail the histories of the

recordings and singers much better than someone who doesn't know his Milva from his Mina.

Finally, Cinesoundz has produced another Morricone CD, which explores the Maestro in another genre: *Morricone RMX* is a baker's dozen of classic Morricone tracks remixed and re-imagined by the likes of Apollo Four Forty, De Phazz, Terranova, Nightmares on Wax,

Thievery Corporation and more. (The artists come from the U.K., U.S., Germany, Japan, Turkey, France and Austria—quite a coalition!) Films getting looped, diced, sliced and phatted out are: *Once Upon a Time in the West* ("The Man With the Harmonica"), *For a Few Dollars More*, *Sacco and Vanzetti* ("Here's to You"), *The Alibi*, *Clan of the Sicilians* (twice, by Bigga Bush and DJ Dick, both from Rockers HiFi—what's more, the two renditions sound completely different), *Maddalena*, *The Big Silence*, *The Invisible Woman*, *The Secret Picture of a Respectable Woman*, *Black Day for the Ram*, *Veruschka* combined with *Maddalena*, and *A Lizard on the Skin of a Woman*. The CD is probably not for soundtrack purists, but Morricone fans tend to be the hippest of all film music collectors (I will refrain from identifying the squarest) and should dig the integrity of the Maestro's compositions in this liquid electronic environment. (None of the selections is a hard "dance" type track—they're all in the mellow/ambient genre.) The main drawback is that the length of the tracks tends to exhaust Morricone's "hooks" in favor of typical DJ bric-a-brac, so unless the remix really "gels," you have a ways to go for the next one. That is, however, the nature of the beast.

—Lukas Kendall



When Capitals Collide

(continued from page 13)

piece was filmed in France showing a locomotive traveling from a railroad station to its destination. The final piece played in the first half was Dmitri Shostakovich's suite from the 1946 film *Hamlet*.

The second half of the concert was a 55-minute suite based on the music from *Henry V*, written by William Walton in 1944 and re-orchestrated by Christopher Palmer, who reconstructed the music from the film; most of the original score had long been lost or destroyed. The performance included the National Symphony Orchestra, the Choral Arts Society of Washington and the Children's Chorus of Washington.

JANUARY 31 *Metropolis*

Fritz Lang's 1926 *Metropolis* is considered a silent cinematic masterpiece. Both a compelling commentary on the Industrial Revolution and an expressionistic vision of the future, *Metropolis* has continued to inspire and influence filmmakers since its production. TV/film producer and historian John

Goberman premiered his newly compiled score using music from concert-hall composers Arnold Schoenberg, Edward Grieg, Richard Wagner, Bela Bartók and Richard Strauss. Leonard Slatkin conducted the impressive piece, though, unfortunately, the print shown was an abbreviated version of the film. Subsequent to the completion of the score presented at the Kennedy Center, a substantially complete version (124 minutes) and the original score by Gottfried Huppertz has become available. Although the original is always better than a substitute, the version shown was still an epic.

FEBRUARY 1 "A Portrait of John Williams"

The final concert was a repeat of the first concert in the series, only this time the John Williams music was conducted by Leonard Slatkin.

In addition to the "Soundtracks Music and Film" concert series, there were several other related events at the Kennedy Center.

One was called "AfterWords." Shortly after each performance, Leonard Slatkin hosted discussions on the concert stage with a panel that covered topics related to the orchestral

performance just completed. Typically, these would last 30 to 45 minutes, and there was ample time for audience questions. More than half of the audience remained for these enlightening discussions. The titles and panel members were:

"Stage and Screen: The Contributions of John Williams," with John Williams.

"Washington vs. Hollywood: The McCarthy Era and Its Impact on Film," with Jon Burlingame, John Williams and Baltimore Sun film critic Michael Sragow.

"The Mysteries of the Soundtrack," with Jon Burlingame, John Williams and Stanley Donen.

"*Henry V*: Shakespeare, Walton, Olivier," with Samuel West (narrator of the suite).

"Music for *Metropolis*," with Jon Burlingame and John Goberman.

Leonard Slatkin grew up with the movies; John Williams redefined the orchestral film score; the National Symphony Orchestra showed another facet of its wonderful versatility and musicianship. This combination proved, in high fashion, that film and music are forever partners. Even more significant, this series demonstrates that the concert hall music attendee can actually become a film music fan—and live to tell about it! **FSM**

Willard

(continued from page 11)

segment in the music where I wrote a ritard and slowed it down, and I would never have written two ritards in this thing. It was so awful, and it was too bad because we had this wonderful opportunity to do it the old way and we got undermined. I took their edited version and was able to massage one area of it so a big chunk of the beginning was the way I wrote it and a big chunk at the end was the way I wrote it, to get the rest of it to work."

Walker says she got away from the idea of applying a single theme to individual characters in her score. "I had a theme that was kind of based on Willard: there was a low counter-melody bass motion that was the disturbed Willard, and there was a top melody that was for the Socrates part of Willard's personality—it wasn't just for Willard or Socrates but for the parts in both of their natures that they brought out in each other," she explains. "That allowed me to use that theme either for Willard or Socrates and then bring it around at the end in a more demented fashion. The music for Mr. Martin [Willard's sadistic boss] has these weird intervals in it, and he brings out these sadistic, dominating characteristics in Willard. To have a theme that starts out

with one character, but it's really about a part of who he is, and then as the other character morphs that becomes part of him as well—that was an evolution I'd never really attempted in a score before. We also had a stinger motif for the Ben rat, the big rat—and so the whole score was derived from those elements."

No Romance Here

Willard also has an element of unrequited love, and Walker's experience writing love themes for films like *Memoirs of the Invisible Man* might indicate a similar approach to this film—but Walker says she stayed away from romantic melodies here, allowing the performances of Glover and Laura Harring to speak for themselves. "There's a wonderful scene after Willard's mother has died where [he and Harring] are at the funeral home together and she hugs him, and you see him actually unable to touch her—you see his hand quivering behind her—and he wants to touch her but can't bring himself to," she says. "I never touched their relationship musically other than her turning away from him. But there's a sequence where he goes up into the room his father committed suicide in, and this is after his mother has died, and he's looking through family photos and his dad's last possessions, and that I made a very lyrical, beautiful ren-

dering of the Socrates theme. We're deciding right now whether that will be in the movie or not, and if they don't use it I'll use it in the end credits."

In addition to a cameo appearance by Bruce Davison—the original film's Willard—in photos and portraits as the new Willard's late father, Morgan and Wong's *Willard* features a reprise of another element from the original film—or rather its low-budget 1972 sequel, *Ben*. That movie featured a title tune sung by none other than Michael Jackson—a song that was heard by far more people than actually saw the film. The *Willard* remake reprises the song in one unusual sequence: "There's a scene where Katherine comes into the house and gives Willard a cat and says this is what comforted her when her parents died," Walker says. "He doesn't want her to see what's inside the house because by this time the rats are all over the place. He to go out somewhere with her, and they leave the cat inside the house; the cat immediately pees the floor because of all the rats in there. It runs around and accidentally hits a remote that puts on an easy-listening channel, and you hear Michael Jackson singing 'Ben' while the rats kill this cat. At the end of the movie, at the institution, we hear Crispin Glover singing 'Ben' as the camera pulls out" **FSM**

Doin' the Sundance Strut

A few snapshots from The 2003 Sundance Film Music Café, sponsored by ASCAP



ASCAP music played a starring role at the 2003 Sundance Film Festival. The Sundance Music Café, produced by ASCAP, featured eight days of live music by established, emerging and indie artists. Pictured clockwise, from top left:

PREY FOR ROCK AND ROLL: ASCAP presented a Film Music Roundtable/Case Study on the Sundance film *Prey for Rock & Roll*. The film, based on the real-life rock and roll experiences of L.A.-based screenwriter/songwriter Cheri Lovedog, is about a woman nearing the age of 40 as she struggles to keep the faith to play the music she loves: rock and roll. The panel, all of whom had a hand in bringing the movie and its music to the screen, included (l-r) ASCAP's Mike Todd and Sue Devine; music producer Stephen Trask (*Hedwig and the Angry Inch*); screenwriter Lovedog; moderator, Bug Music's Jonathan Palmer; actress Gina Gershon; director and music supervisor Alex Steyermark; and producer Donovan Mannato.

EVEN BAD GIRLS LOVE EMMYLOU: 24 villain Sarah Clarke showed her soft side when she stopped by the ASCAP Music Café at the Sundance Film Festival to catch a set by country music legend Emmylou Harris.

VIVA LE AUDIENCE: Harry Shearer was on hand to see his wife Judith Owen perform. Writer/actor/director Shearer is best known as *Spinal Tap*'s bassist Derek Smalls, as well as having written a comic musical based on the life of J. Edgar Hoover and *A Mighty Wind*, the mockumentary film about folk music directed by Christopher Guest, due in April. Pictured (l-r) are Shearer, Owen, Vivian Green, Paul Brady and ASCAP's Loretta Munoz.

SAX ON MAIN STREET: A special late-night concert at Cisero's on Main Street featured a reunited (but Axl Rose-less) Guns n' Roses with lead vocals performed by ASCAP member Shooter (Waylon Jennings' son) and actress Gina Gershon. ASCAP's very own Mike Todd, who was recently promoted to Director of Film & Television Music, joined the band to play saxophone on "Sympathy for the Devil."

THX 1138

by Lalo Schifrin

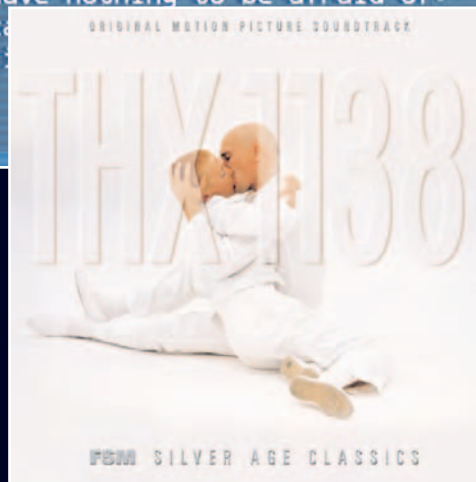
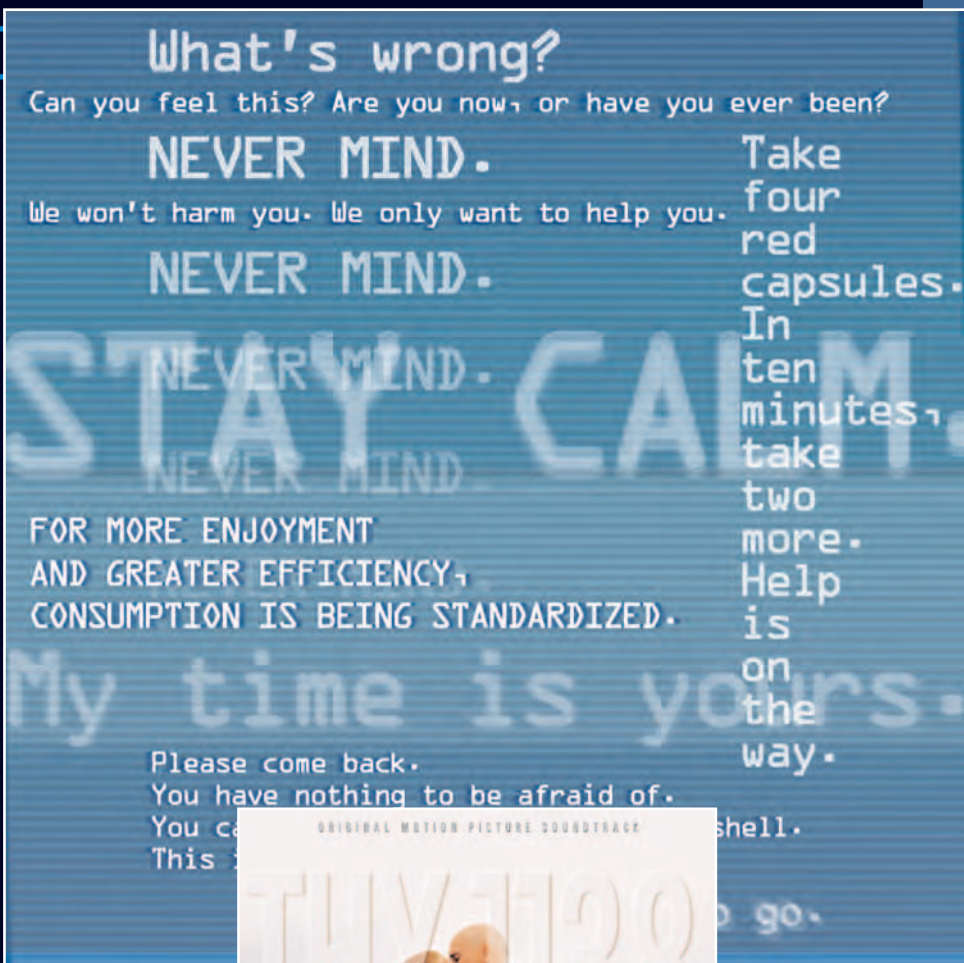
BEFORE *STAR WARS*, BEFORE *INDIANA*

Jones—even before *American Graffiti*—there was *THX 1138* (1971), the first film directed by George Lucas. Based on a student short made by Lucas and Walter Murch, *THX 1138* is a 1984/*Brave New World*-type of story of a dehumanized worker (Robert Duvall) who breaks free from the shackles of his totalitarian society. The flipside of *Star Wars*' care-free adventure, *THX 1138* was a downbeat experience little seen at the time, but its reputation has grown due to its famous creator and copious merits: innovative editing and graphic design, fascinating sound montage (by Murch), and a mesmerizing look-and-feel.

LALO SCHIFRIN'S SCORE FOR *THX 1138* IS as far from John Williams's symphonic sweep for *Star Wars* as one can get, but Lucas' first musical collaborator proved to be no less imaginative than his most famous one. Schifrin provided an eclectic blend of styles, from Baroque-influenced choral work for the main titles, to liturgical cues, to brooding strings for the oppressive society, to the use of Bach's St. Matthew's Passion for the end credits. There are strange, avant garde sounds for the film's memorable creations—buzzing organ for the white-on-white prison and menacing percussion for the robot policemen—an evocative love theme for alto flute and harp, and multiple source cues meant to sound like "drugged-out" Muzak.

FSM'S PREMIERE RELEASE OF THE *THX 1138* SOUNDTRACK IS A fascinating musical journey of Schifrin's score and source music, ranging from avant garde soundscapes to cheeky plays on his Latin jazz of the '60s. The CD includes passages not heard in the finished film and is entirely in stereo, remixed from the original Warner Bros. elements. Liner notes by Jeff Bond and Lukas Kendall include a history of the film's production and Schifrin's comments.

\$19.95 plus shipping.



Album Produced by Lukas Kendall

- | | | | |
|---|------|--|-------|
| 1. Logo | 0:08 | 12. First Escape | 3:01 |
| 2. Main Title/What's Wrong? | 3:13 | 13. Source #3 | 3:33 |
| 3. Room Tone/Primitive Dance | 1:45 | 14. Second Escape | 1:14 |
| 4. Be Happy/LUH/Society Montage | 5:05 | 15. Source #4/Third Escape/Morgue Sequence/The Temple/Disruption/LUH's Death | 8:29 |
| 5. Be Happy Again (Jingle of the Future) | 0:56 | 16. Source #2 | 3:16 |
| 6. Source #1 | 5:17 | 17. The Hologram | 0:54 |
| 7. Loneliness Sequence | 1:27 | 18. First Chase/Foot Chase/St. Matthew Passion (End Credits) | 7:40 |
| 8. SEN/Monks/LUH Reprise | 2:43 | Total Time: | 55:45 |
| 9. You Have Nowhere to Go | 1:10 | | |
| 10. Torture Sequence/Prison Talk Sequence | 3:41 | | |
| 11. Love Dream/The Awakening | 1:46 | | |

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Judi Pulver 323.525.2026, John Troyan 646.654.5624

John Kania + 44.208.694.0104

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